

COMIC BOOK ART TECHNIQUES AND TIPS

# SKETCH

#31

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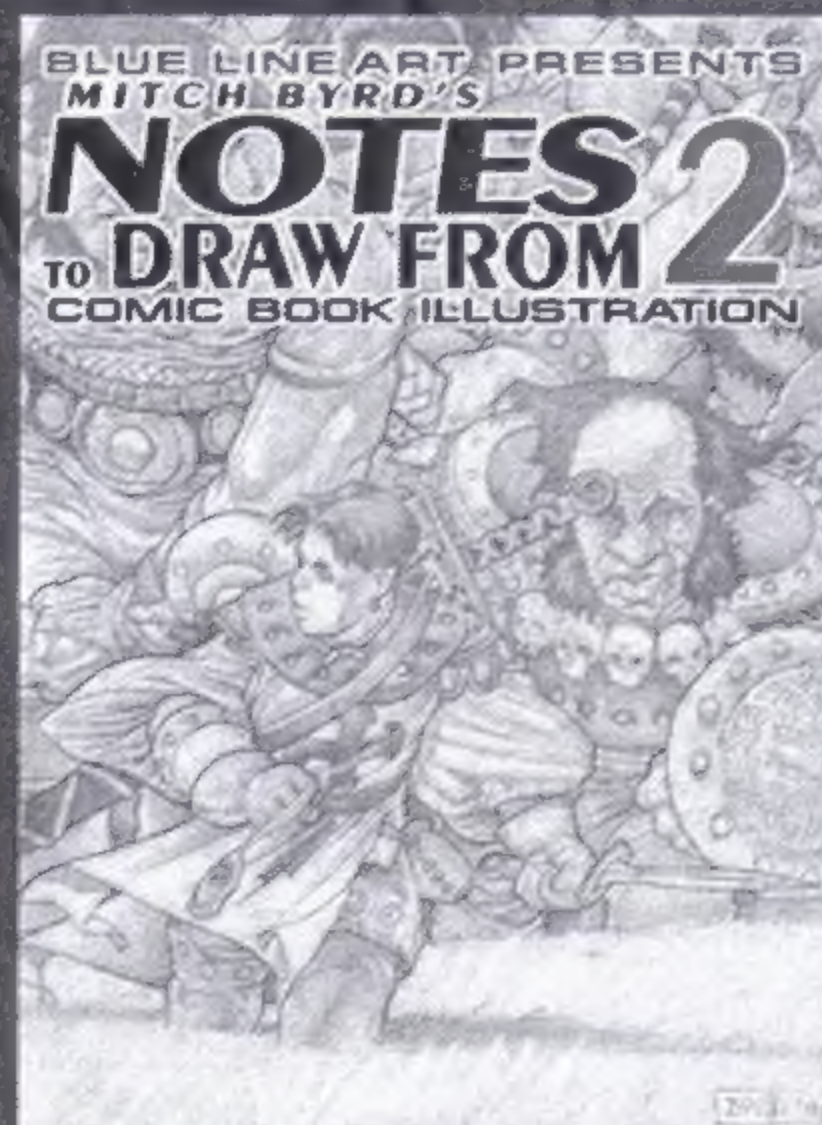
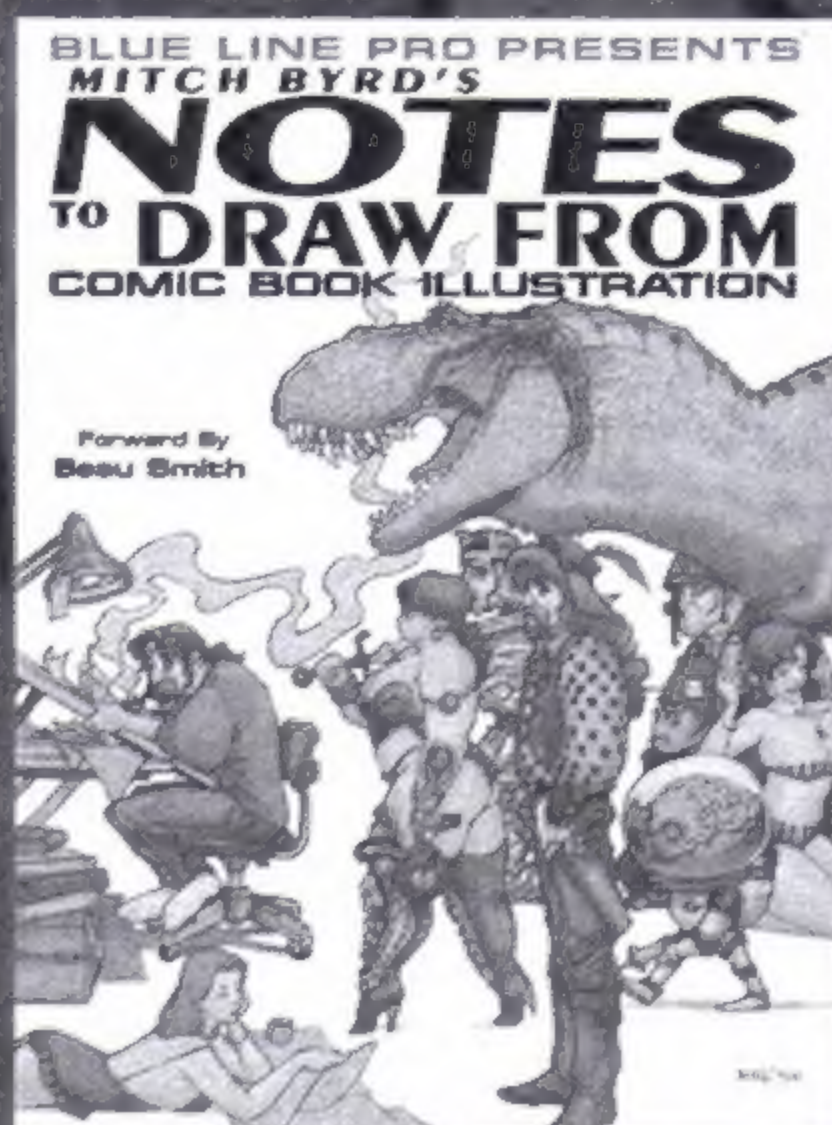
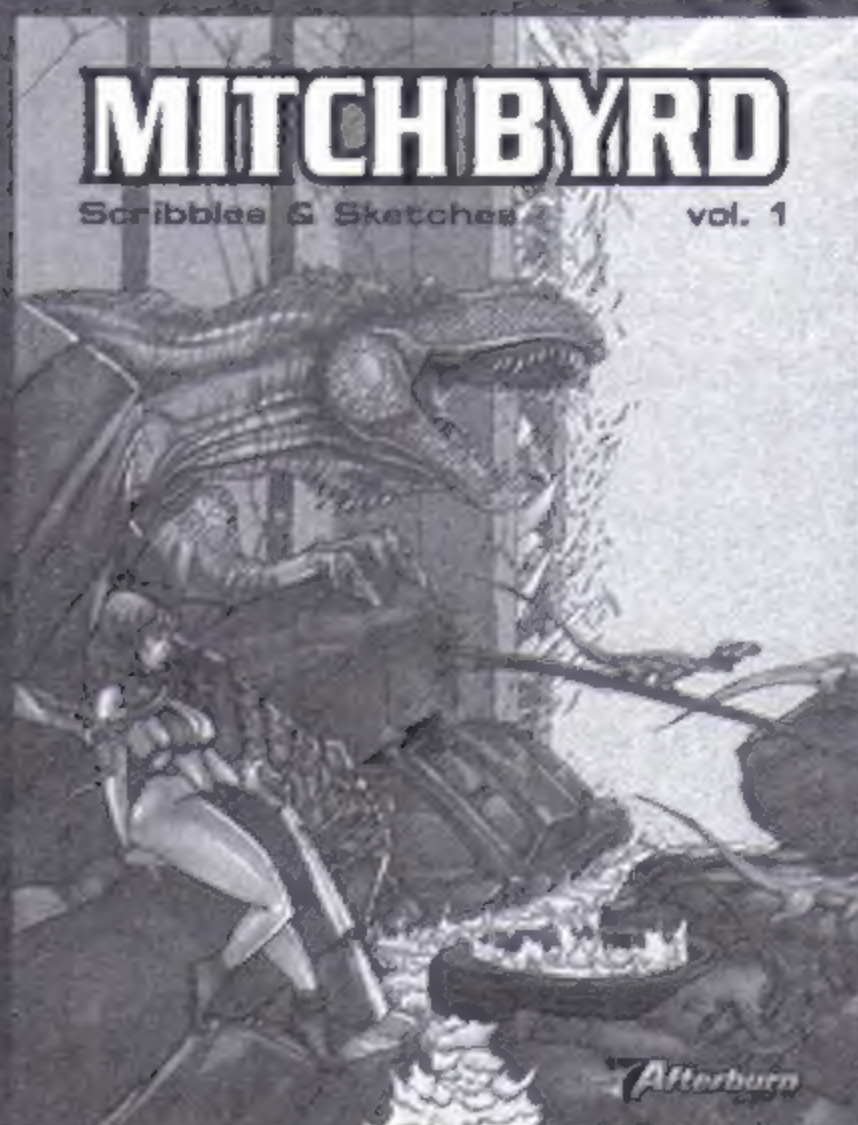
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Are we moving toward a digital age for comics?

We've discussed this in the past, but with file compression getting better and high-speed connections more affordable and available in so many areas, it makes it more feasible to believe that digital comics are on the horizon.

Many people have different beliefs. One thought is that because it's the internet it should be free. I personally believe this is ridiculous. Those people who have this belief have never put in the hundreds of hours it takes to create a comic book. Creators must somehow recoup their time and investments. I've participated in a prepay system before. Right direction, but too much of an investment. I believe the minimum was five dollars that I had to prepay. Now, the creator in whose work I was interested was only selling his book for 50¢, but only produced two issues. I wasn't much interested in any of the other creators involved, sorry to say, so I have four dollars tied up in a system that I won't ever get back.

Some creators have made the internet work for them, such as **PVP, Girl Genius** and a few others. If this mode works and you have connections with publishers or printing companies, then yes, this method is a way to go. But...this only works if you have "connections" or know how to publish and print comics.

Another big bump in the digital comics road is that comic shops see them as a threat to their business when in reality online comics will only bring more readers into their stores. With the ability to sell gift cards to purchase the comics, they can also make money. By exposing comics to an audience and making them easy and available, we will see readers who read a digital comic go and buy a trade paperback or the latest issue. The comics that I mentioned above have proven it.

Why this rant? Well, as most of you know, I've been working on **Blood & Roses** with a great group of creators. The only down side is that the orders have been very low. I don't blame retailers for not wanting to take a chance. We have a nice site up at [www.bloodandroses.com](http://www.bloodandroses.com). I have a marketing firm working on this property. But orders are still low. We need to sell more copies, printed or digital.

Don't get me wrong. It will still be a lot of work. You still have to get out to conventions and stores and show off your work. Give out freebies and promote. The good thing that you will be guaranteed is that someone wanting to read your book can get online and download the latest issue.

It would be nice to know that with all the effort, time and money that we put into creating comics that we are sure that anyone wanting it can purchase them and enjoy the read.

It's coming soon. The digital revolution for comics.

*Robert*

Take care,  
Robert Wayne Hickey  
CEO Afterburn Media /Blue Line Art  
Publisher, **Sketch Magazine**

# BLUE LINE PRO'S SKETCH

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**publisher / creative director**  
Robert Wayne Hickey

**Editors**  
Bill Nichols

**Editorial Contributors**  
Tom Bierbaum, Robert Wayne Hickey,  
Mitch Byrd, Bill Nichols, Bob Almond,  
Scott Story, Johnny Lowe, David  
Riviera, Rafael Kayanan

**Artistic Contributors**  
Mitch Byrd, Scott Story, Johnny Lowe,  
David Rivera, Rafael Kayanan, Jan  
Duursema, Billy Tan.

**Pre-Press Design** Blue Line Pro

For advertising information:  
**SKETCH MAGAZINE**  
166 Mt. Zion Road  
Florence, KY 41042  
[sketchads@bluelinepro.com](mailto:sketchads@bluelinepro.com)  
<http://www.bluelinepro.com>  
ph: 859-282-0096 / fax: 859-282-9412

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## Blue Line Pro

BLUE LINE PRO  
166 Mt. Zion Road  
Florence, KY 41042  
(859) 282-0096  
[BLUENELINEPRO.COM](http://BLUENELINEPRO.COM)

**CEO** - Mike Hickey  
**Creative Director** - Bob Hickey  
**Circulation Manager** - Kim Back

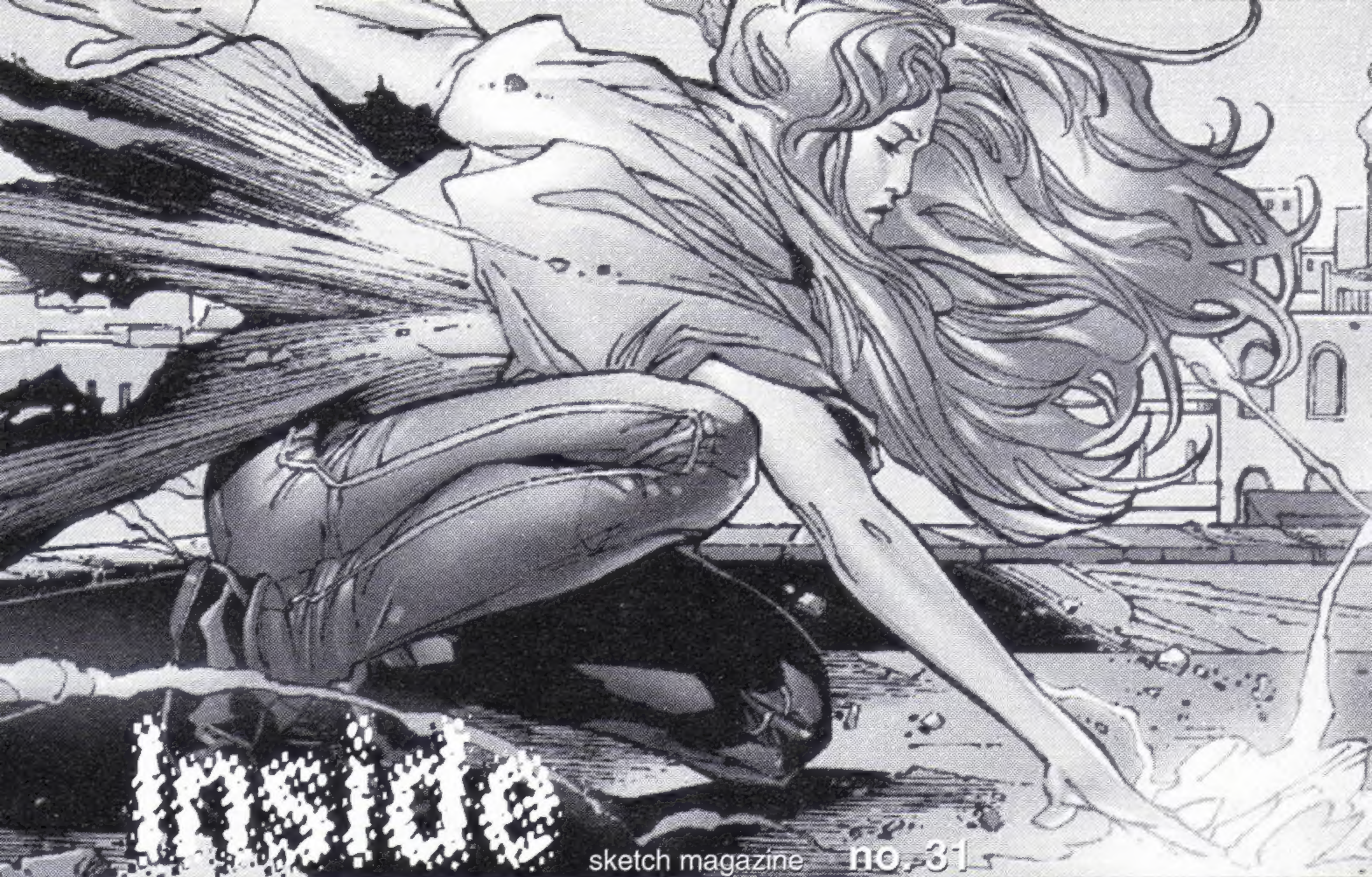
Comic books are a **fun medium**! Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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**Pro-Folio: Jan Duursema**





First off, I would like to offer an apology to **Robin Ator**, one of our contributors last issue. You've probably seen that his name was misspelled on the cover. Robin is an old buddy of mine and a talented artist and I hate that it happened. Things happen and I'm not going to make/keep making excuses about it. If you read the letters column last ish, you know what I have to say about it...

Sorry, Robin.

Last time I talked to you about taking things for granted. How's that going for you? I hope that you've taken those words to heart and have done something positive since. Remember, it's never too late...not really. Work on it.

How many of you knew that there was a (fairly new) **Blue Line Pro Message Board**? Some of the things we discuss in issues of **Sketch Magazine** get talked about. We've had our first Art Contest featuring the heroes of Blood and Roses. There will more things coming, so check the boards out and sign up now. Some of the contributors we've featured come around now and again. It's a Good Thing, so look into it.

#### **Updates on Things:**

I'm working on an Editor Q&A. Some of the Top Guns in the industry's editing chairs have been gracious enough to plow through my pitiful list of questions. What form this takes is still up in the air. It may possibly be its own work in some form...

#### **The ProFolio feature:**

This issue has some Star Wars work by the talented Jan Duursema. I have a few feelers out there for the next issue or two. You'll like it, so be there.

#### **Sketch Cards**

There are a lot of artists doing Sketch Cards these days and several of them have been interested in doing *How To's* or *How They Do It's* for the magazine. Weird as it sounds, I've toyed with the idea of a special issue on the subject. What do you think?

What do you think about any of it? How about you head on over to the **Blue Line Pro Message Board** and let me hear from you!

And, in the meantime, work on the important things, whatever they are.

I will be, too.

Bill Nichols

Senior Editor, **Sketch Magazine**

(The Blue Line Pro Message Boards can be accessed by going to the [bluelinepro.com](http://bluelinepro.com) site and clicking on Forums and Message Boards in the left hand column.)



# UNCANNY X-MEN ARTIST BILLY TAN

**Sketch:**

Is *X-Men* your dream book?

**Billy:**

I would have to say it's *beyond* my dreams. I never ever thought I would get a chance to get a crack at the book. It has been worked on by so many legends that it's truly nerve-racking to me to be on it.





How do you like to work? With a full script or from a plot?

**Billy:**

I like full-script because I could give a more accurate expression based on the dialogue.

**Sketch:**

Are there any writers out there you'd like to team up with?

**Billy:**

I'm open to anybody so long as they are good and not too hard to work with.

**Sketch:**

What's your ideal relationship with an editor?

**Billy:**

Good communication.

**Sketch:**

Do you get feedback from anyone else, like from your editor or the writer? Or is it all just you?

**Billy:**

It's definitely a group effort. Normally, everybody will just throw in ideas and I'll do a couple of layouts and we go from there. Sometimes we'll go through 6 or 7 different versions. Ed Brubaker is one of the most creatively involved writers I've work with. He is not afraid of voicing his opinion which is cool because it shows how much he cares for the project, although it slows down the process a little at times.

**Sketch:**

What's your background?

**Billy:**

I've always liked drawing and painting ever since I was little. I was given a scholarship to an art school in my country, but I came to the United States and majored in marketing instead. Art was always an interest and hobby, so I would take a couple of art classes here and there or just doodle and paint on the side. I started exploring American comics towards the end of my college year.

**Sketch:**

Do you think art school is important?

**Billy:**

I think art school can make an artist versatile. He'll be able to perform multimedia and be given the knowledge of the latest art



technology as well as cover the basic and classic.

**Sketch:**

Do you see the end result in your mind's-eye? Or does the page take on its own life and tell YOU what it should look like...?

**Billy:**

Ha ha...I like to think that I have a little more control than the page does.

**Sketch:**

So, what inspires you to draw the pictures you do?

**Billy:**

I think a cool plot helps and Ed tells a very exciting story with *X-Men*. All the cool scenes he puts in make it just that much more fun to draw.

**Sketch:**

You make excellent use of light and shadow, Billy. How do you make those decisions? Have you learned it by trial and error? Is it something you'll always work on?

**Billy:**

I'm not too sure if I did. I've had a lot to learn. It's an old method with a tweak for me. I'm trying to do a softer yet sketchier and slightly more realistic rendering than I would normally do.

**Sketch:**

On your website, you go through the process of creating the cover for *X-Men*. From the sketch stages to the pencils, a few things change, characters are added, etc. What's that process like?







**Billy:**

On the cover I originally had all the X-Men in there but I had to take out the Supposed Mystery Last member that's to be revealed at the last issue of **Deadly Genesis**.

**Sketch:**

What are your favorite things to draw?

**Billy:**

Definitely the characters. There's so much you could play with: the liveliness, the poses, the expressions, the endless possibilities...I would normally draw out all the figures in the page and fill in the backgrounds later.

**Sketch:**

Did you have favorites growing up? Comics? Creators? Pizza toppings, maybe?

**Billy:**

I loved **Ultraman**, the Thing when I was kid, I was hooked on the Hong Kong Kung Fu Comics for a long time.



For creators I love Marc Silvestri, Jim Lee, Brian Hitch, Francis Leinil, Mike Mignola.....  
And any vegetarian pizza will do just fine.

**Sketch:**

What's your workday like?

**Billy:**

Work begins after sending my son to daycare. I take a little break after lunch since my brain doesn't function well after all that work. Then I work until it's time to pick up my son. Later, after I put him to bed, I go back to work until around midnight.

**Sketch:**

How long does it take you to do a page?

**Billy:**

I do many pages at the same time. It averages out anywhere between 4 to 7 pages a week.

**Sketch:**

What tools do you use? Favorite brands?

**Billy:**

I use a Koh-I-Noor lead holder and Turquoise H lead which could be a little light sometime.

**Sketch:**

Who inks you the way you'd ink yourself or imagine that you would (Besides me, of course...)

**Billy:**

I would say Batt except he is a much better inker than I am. I don't mind seeing your take over my pencils, either. You never know.





**Sketch:**

Anybody whose inking style so differs from your own that you would just like to see how the styles mesh?

**Billy:**

I'm really liking Danny Miki's inks right now. I wasn't sure if his style would match with my pencils at first, but I'm glad we picked him. Not only does he convey everything that I've wanted, but he puts a little extra of his own magic and brings it to the next level.

**Sketch:**

Do you think inkers will be obsolete with all the advances in digital coloring, etc?

**Billy:**

Pencil could go straight to color if it's tight enough and you have a good digital guy to touch it up. If not, an inker is the way to go.

**Sketch:**

What the easiest thing about all this? The hardest?

**Billy:**

I'm trying a couple new things here. Besides giving the figures a softer and slightly more realistic look, one other thing I'm trying to do is using a lot more black to define shapes and structures. This used to be pretty hard for me because I did lots of rendering instead of using solid black, but it's getting easier as I'm doing it more and more.

**Sketch:**

What advice do you have for folks wanting to get into this Biz?







**Billy:**

Draw impressively, be easy to work with and meet the deadline.

**Sketch:**

Do you still have mentors or idols in the Biz?

**Billy:**

Not currently.

**Sketch:**

Do you go to many conventions?

**Billy:**

Normally I just go once a year to the San Diego Con, but this year, I'm going to 5 different cons. Is that a lot?

**Sketch:**

Where do you see the comics industry going?

**Billy:**

The superhero book market has been holding strong for a few years now and I do believe it will stay that way, if not stronger, especially with all the movies playing that draw even more interest to that market.



# GHOST KID®

coming soon...



**Sketch:**

*Surely you have the right to come up with something of your own. What's yours?*

**Billy**

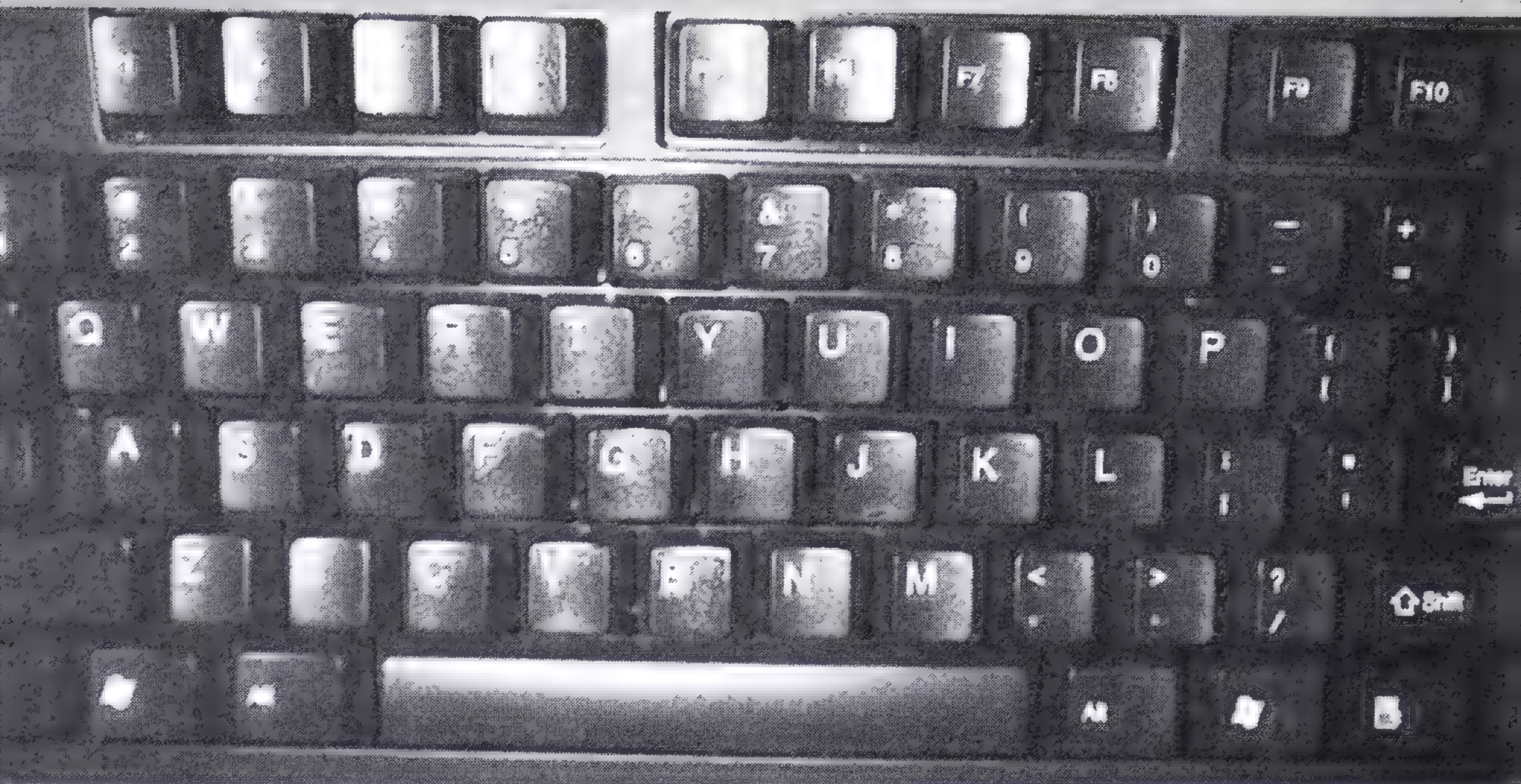
Regarding a creator-owned project, my brother and I have been working on our own project—*Ghost Kid*. It's about Jack, a young exorcist and his peers of supernatural friends going around busting ghosts and making paranormal situations. He is a man that everyone could relate to and yet he wields extraordinary skill that's beyond this world to help him on his case.

**Sketch:**

*Good, great! We look forward to seeing *Ghost Kid* in the future and also seeing your current work in the pages of the *Uncanny X-Men* from Marvel Comics.*

Sketch





# ***GETTING STARTED***

## **The Universe at Your Finger Tips**

### **Thoughts on Scripting Comic Books**

by Tom Bierbaum

*Let's go back to the very beginning. What are the first things you should do if you're considering a career writing comic books?*

#### **1. Ask Yourself If You Really Want to Write Comics.**

If you're not completely sure of the answer, then the answer is no. There are too few companies, too few readers and too few real careers available for anyone who's not 100 percent committed to go after this. Yes, some people get these jobs through coincidence, luck or connections, but if your plan is to be one of those people, you'd probably have a better chance of supporting yourself if you pursued a career playing the lottery.

#### **2. Do You Have What It Takes to Be a Writer?**

Remember those little magazine ads that challenged you to draw a little duck head or something to see if you "have what it takes to be an artist?" Well, I've got my own little test along those lines for prospective writers: sit down at the keyboard and take a few minutes to write out an answer to the question "What's your favorite TV show and why?"

Now, if you've thought about it a little and typed out "I don't like TV" or "I can't really think of a favorite show," then I'm sorry, you probably don't have what it takes to be a writer.



But if you answered with several sentences or paragraphs, even if that meant a lengthy explanation of why you don't like TV or why it's hard to choose one favorite program, well then, you may indeed have what it takes to be a writer.

Because this is what it takes – a burning desire to express yourself and to find a way to make it interesting to others. Most writers I've known have an opinion about almost everything and some pretty interesting discussion points even about those few subjects where they don't have much of an opinion. They find what's going on inside their head to be fascinating, and consider communicating it to others to be a skill well worth cultivating.

### **3.) Make Sure Your Life Can Withstand the Strain You're Going to Put On It.**

The odds are this ambition of yours will never amount to more than an expensive hobby, so arrange your finances and your interpersonal affairs accordingly. As tempting as it may be to put yourself in a position where you'll either succeed as a comic writer or starve, I advise against this strategy – you'll almost certainly starve.

Be aggressive and go after your passion with abandon, just don't be stupid about it.

### **4.) Research the Key Companies and Key Decision-Makers.**

Figure out what companies are realistically places you could work. Go on-line and to your local shop and make note of all the companies putting out a product that realistically you could contribute to, now or in the foreseeable future.

Find out who's in a position to hire writers at these companies. Focus on whoever's responsible for scouting new talent and advising promising beginners – if any such person exists at all. There are so many aspiring writers out there; most companies are more concerned with keeping them away than seeking them out.

### **5.) Know the Comic-Book Market and Figure Out What's Working.**

...Not so you can slavishly imitate what kind of stories are currently successful, but so you can avoid wasting a lot of your energy and resources on projects that aren't

going to ever get off the ground given present-day realities. Comics absolutely need to stretch their limits and blaze new trails, but let the big-name pros take care of that for the time being. As a beginner, it's your job to give the companies something they know can work on the market as it now exists. Preferably you'll show them something that builds on current trends and takes a few unexpected and exciting steps beyond the familiar, but don't get carried away before you even begin to master the craft.

And note that when I say know the market, I do mean "market." Don't enter this business with a rigid idea of what's "good" and "bad" that's divorced from the economic realities of the business. Learn what's generating real dollars and cents so that your ideas can help an editor enhance his job security, not jeopardize it. They don't need someone to tell them that the comics that pay their bills are "bad," they need someone who can give them more of the comics that pay those bills.

With luck, the day will come when you've accumulated the skills that allow you to reach thousands of paying customers with what you truly believe is a "good" comic, but as you begin, let the people who do the hiring define what's "good" and "bad."

### **6.) Be a Student of the World.**

Almost nobody gets into writing unless they think they have something important to say, but make sure in your case that you really do.

A lot of wannabe writers are driven by a desire to criticize and attack what they disagree with or don't like, but good writing is a lot more than that. It's figuring out what the world is really about and humbly offering to help the reader understand it from your perspective. Don't assume you're smarter than your audience; make it your job to have knowledge and a point of view that's valuable to your readers.

So, have good Internet access or go to the library a lot and explore the world with curiosity and humility. And use some critical thinking in filtering through all the demagoguery and flimflamery that's dominating the public discourse these days. Make your point of view stand out



because it's intelligent and well-informed, not just more colorful and over-the-top than everyone else's.

### **7.) Have a Good Computer and Printer.**

Have the tools you need to put out a professional-looking piece of writing. An old-fashioned typewriter would also work, but don't submit hand-written work.

If you're not much of a typist, learn. My 11-year-old daughter has become a very proficient typist using the old "hunt-and-peck" method because she's on the computer all the time and it's impossible to *not* get pretty good at typing if you do it all the time.

### **8.) Have the Requisite Reference Books and/or Computer Programs.**

Dictionary, thesaurus, spell-checker, book of quotations, almanacs, histories, atlases. I've also gotten a lot of use out of reference books on mythology.

And as much as you can, get the sourcebooks, universe guides and other published directories to the established comic-book universes.

### **9.) If Possible, Get a "Day Job" Writing.**

I worked as a newspaper reporter for all the years I was trying to break into comic-book writing. And there are lots of other jobs that pay you to be a writer, whether it be writing speeches, ad copy, publicity, text books, instruction manuals, etc. I know most of this sounds deadly dreary and exactly the opposite of what you want to be doing for a living, but if it pays the bills while at the same time helping you build up your writing muscles, it's an important step toward your goal.

There are also creative muscles to be developed and exercised and if you can get a "day job" that challenges you to be a successful creative thinker, that can be a great help as well. These can be the same writing jobs as discussed above, where the emphasis is on entertaining the audience and piquing their curiosity, or it can be completely unrelated jobs where you're needed to come up with inventive strategies and novel approaches —the dreaded cliché is "thinking outside the box."

### **10.) Write All the Time.**

Whether or not you're lucky enough to get a "day job" involving some sort of writing, you need to make sure written communication is a constant part of your life. It could be message boards, blogs, a diary or old-fashioned letters, but work all the time at expressing yourself with the written word. Just the act each day of constructing sentences and learning to communicate in clear language – not to mention building up your dexterity at the keyboard – is going to make a big difference if and when the breaks start coming.

And make it fun. If you give yourself tiresome writing exercises, you're going to gradually teach yourself to dislike writing and resist returning to the keyboard. Find ways to make writing the thing you do whenever you get the chance because it's what you like to do.

Here's an example — through my kid and teen years, my brothers and I used to throw the football around out in the yard for hours and hours every football season. We loved it and did it as much as we possibly could. None of us ever played much quarterback or receiver in any sort of organized football but we did it in our spare time because we loved doing it. Then, to my surprise, when I got into touch-football games in adulthood, I was very good at going out for passes – better than some trained athletes – because of all those hours I'd spent simply playing around in the yard. It never dawned on me that I was acquiring a skill when I was just having fun.

Other segments of my misspent youth were devoted to making little comic books and comic strips and writing little skits and plays and TV shows, developing skills I'd use later in life when I thought I was just having fun. Most successful creative people have spent much of their earlier lives doing for fun and for free the creative work they're now doing for a living because it's what they've always loved to do.

### **11.) Assemble Samples of Your Writing.**

Figure out if you've written anything – independent comics, self-published comics, free-lance writing, college newspaper, high-school creative writing – that has the





potential to blow people away, especially if it can be done in a couple sentences.

My first paying job as a reporter was a direct result of the clips I was able to show of my "intern" work at a local newspaper in my college town. I wrote a story that began with the intriguing sentence "For John Taylor, it all started the day President Kennedy was assassinated." That's a sentence that pretty much demands that you read on and find out what exactly started for John Taylor on that day. It turned out this guy was a one-time Boston cop who got hooked on gambling the day of the Kennedy assassination when the whole department was on alert but there was really nothing to do. In their boredom, the officers started up a dice game, and John Taylor (I've made up the name – I don't remember the actual name from that article) got hooked and became a problem gambler that day (by the time I wrote the story, he was running an organization to aid problem gamblers). So I was lucky enough to come across a story that started with a very strong hook, and that was the key in getting noticed and hired for a paying newspaper job.

See if you can find samples of whatever you've written that has the chance to quickly grab people in that kind of fashion.

## 12.) Start Collecting Ideas.

So you'll have something to submit to the comics companies, start creating, collecting, developing and polishing ideas – real suggestions for things that could really blow people away if you got them into print.

Put aside those wondrous, intricate universes you've been assembling in your imagination since you were 10 years old. For one thing, nobody will wade through a big complex submission from you until you're an established star, and for another, now's a time when you'll have to give up all rights to what-

ever you submit and some of it might even get stolen. So come up with some quick, catchy, interesting ideas that you really wouldn't mind losing.

That was the strategy my wife and I pursued with some success to break into DC's new talent program in the mid 1980s. Though I'd been developing my own Justice League-like group of super-heroes for 20 years at that point, what we submitted and sold was a very quickly conceived idea. I'd thought about submitting a Catwoman story where she's teamed up with kind of a comic-relief hero and, by some twist, they have to solve crimes together. We just applied that general idea to a couple original characters and came up with something that we didn't mind selling off (and that was probably a lot more commercial than those pre-existing ideas that I would have never wanted to sell off).

At any rate, when you start coming up with your fresh ideas, polish the best ones into a sharp, professional form that you can begin submitting. You've done the groundwork and now it's time to start pursuing this business seriously.



# THE LOOK OF THINGS TO COME

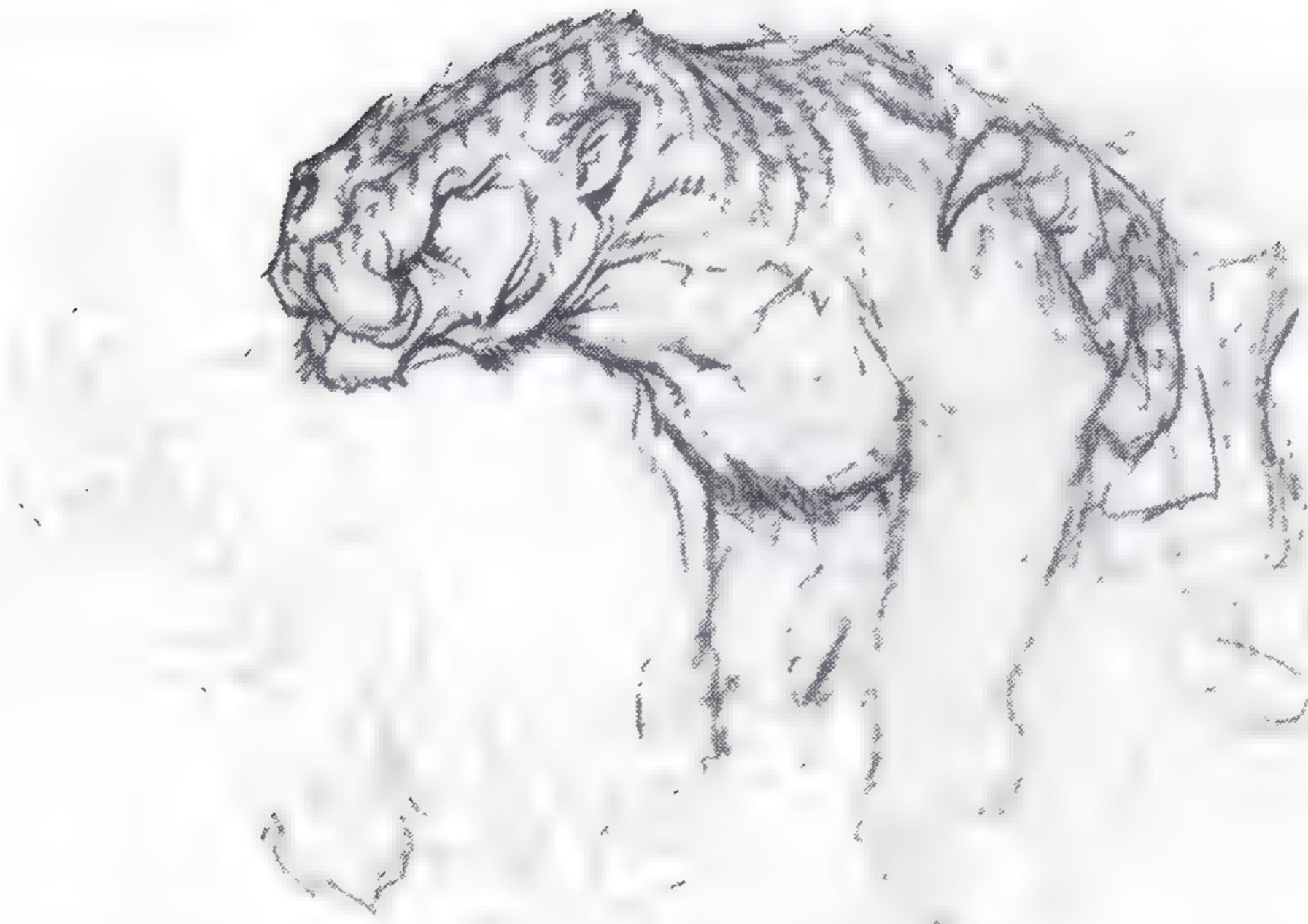
## Short Rounds

by Mitch Byrd



When you begin drawing your comic book, you'll have to commit to how things will 'look' throughout the course of the storyline. You're going to be stuck drawing many things repeatedly, so be sure that your designs for characters, props and settings both work and can be drawn in an interesting fashion. You don't change visual characteristics of particular story elements in the middle of the story. At least, not on purpose.

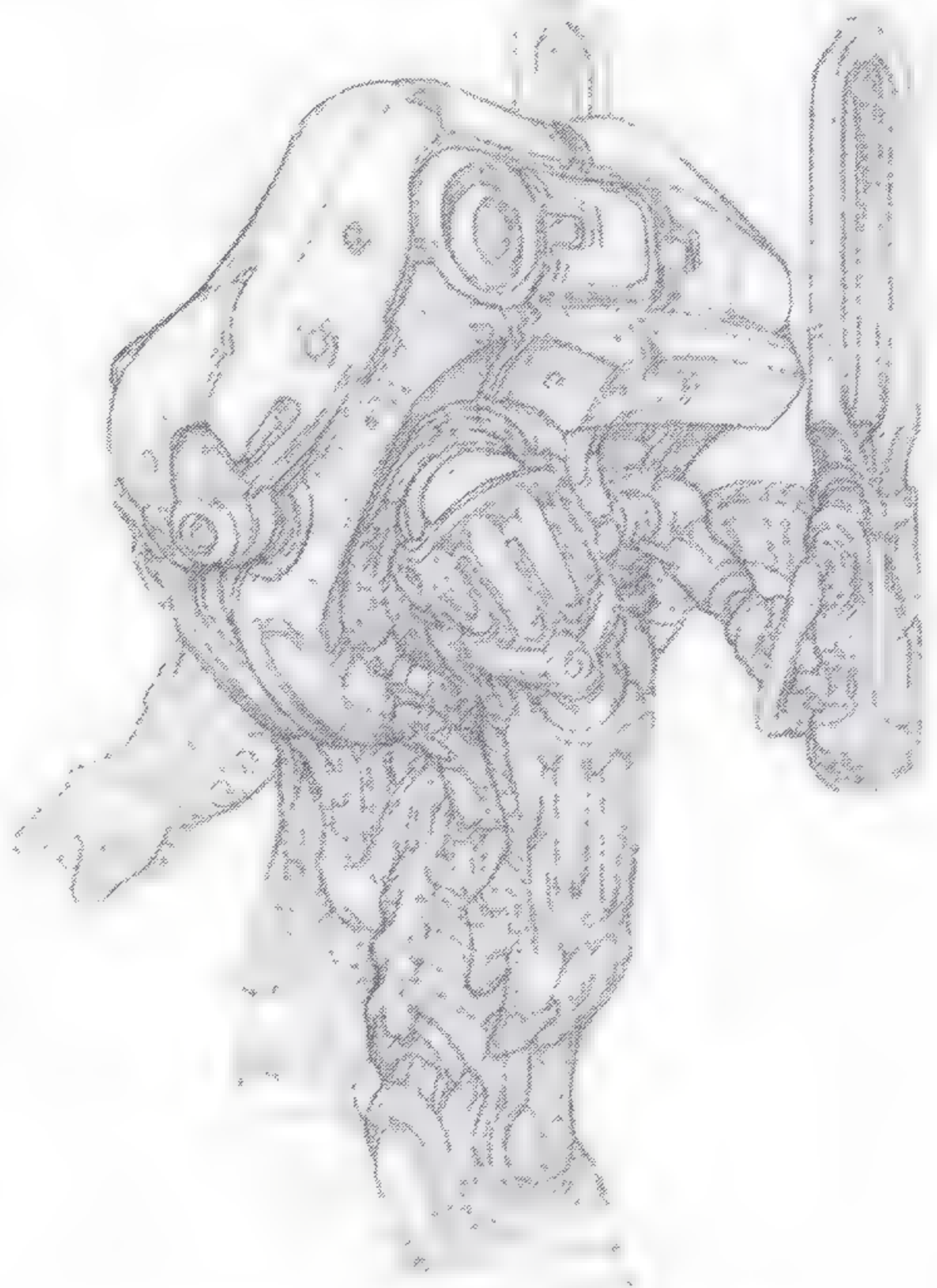




The ability to draw and being creative are two different things. Cultivate *both*. Work ideas out ahead of time.



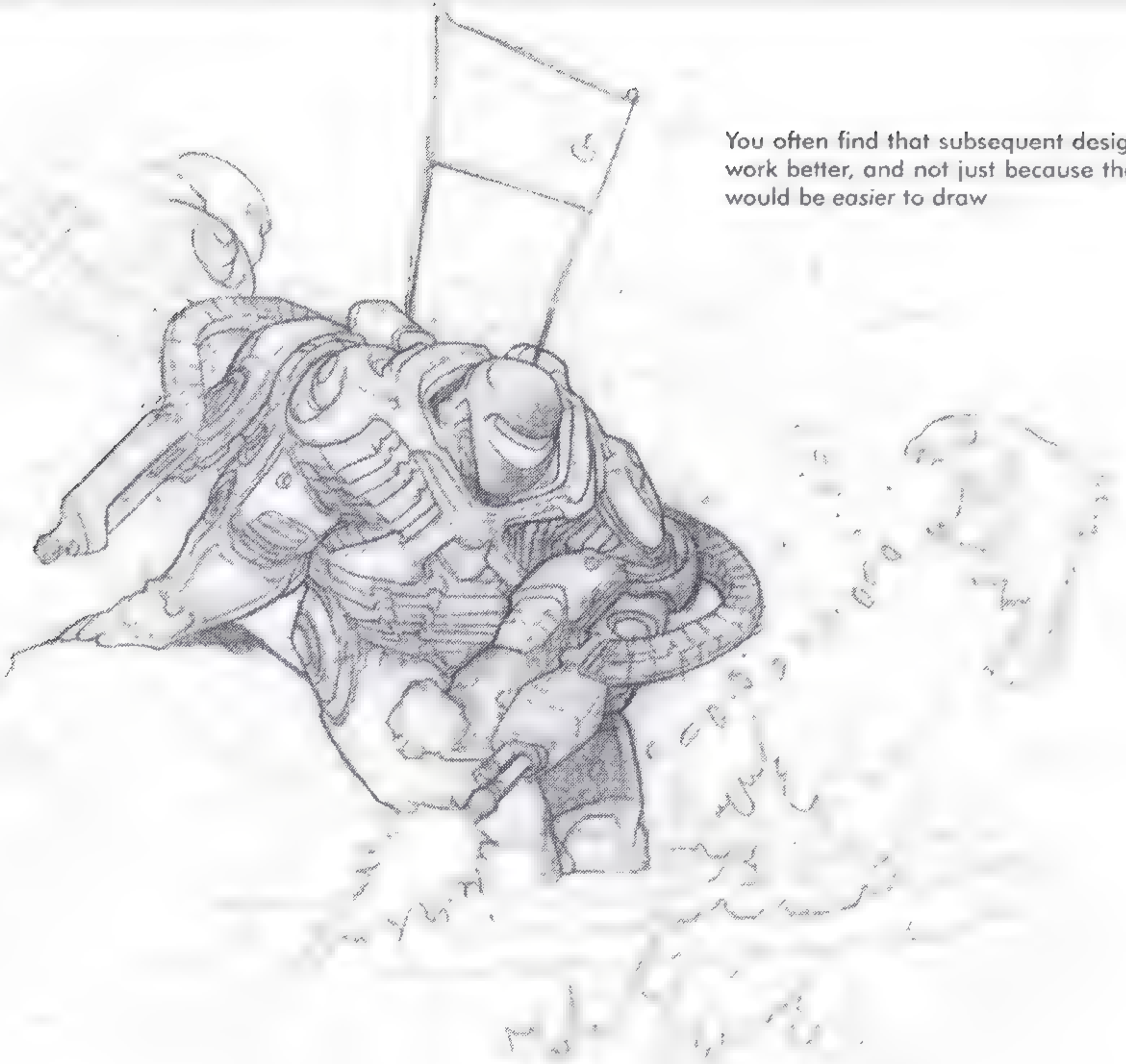
Some of the pre-production can only be a good thing for your story.



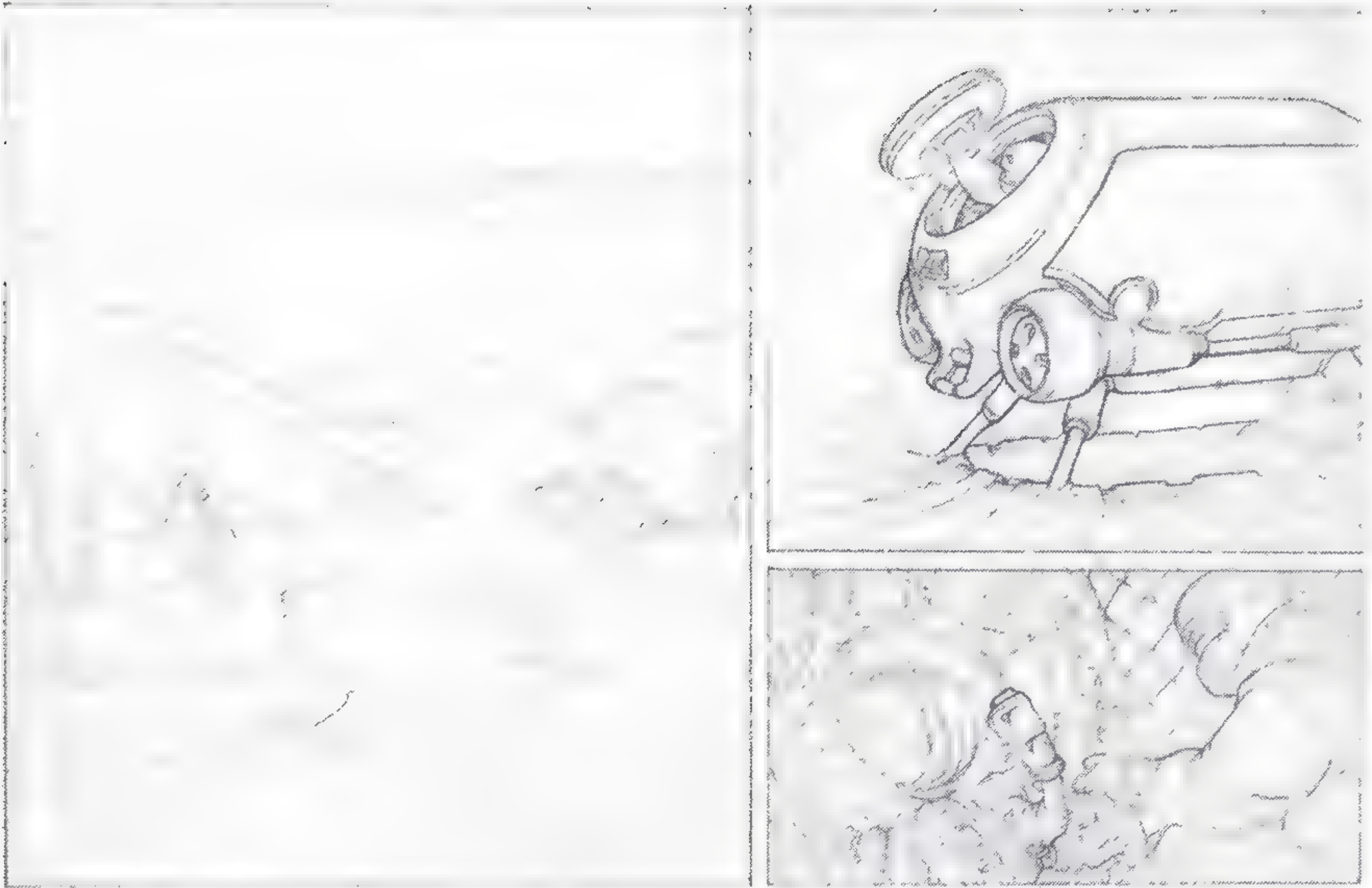
Pre-production can also give you a little warning of how much trouble you're getting yourself into.



You often find that subsequent designs work better, and not just because they would be easier to draw

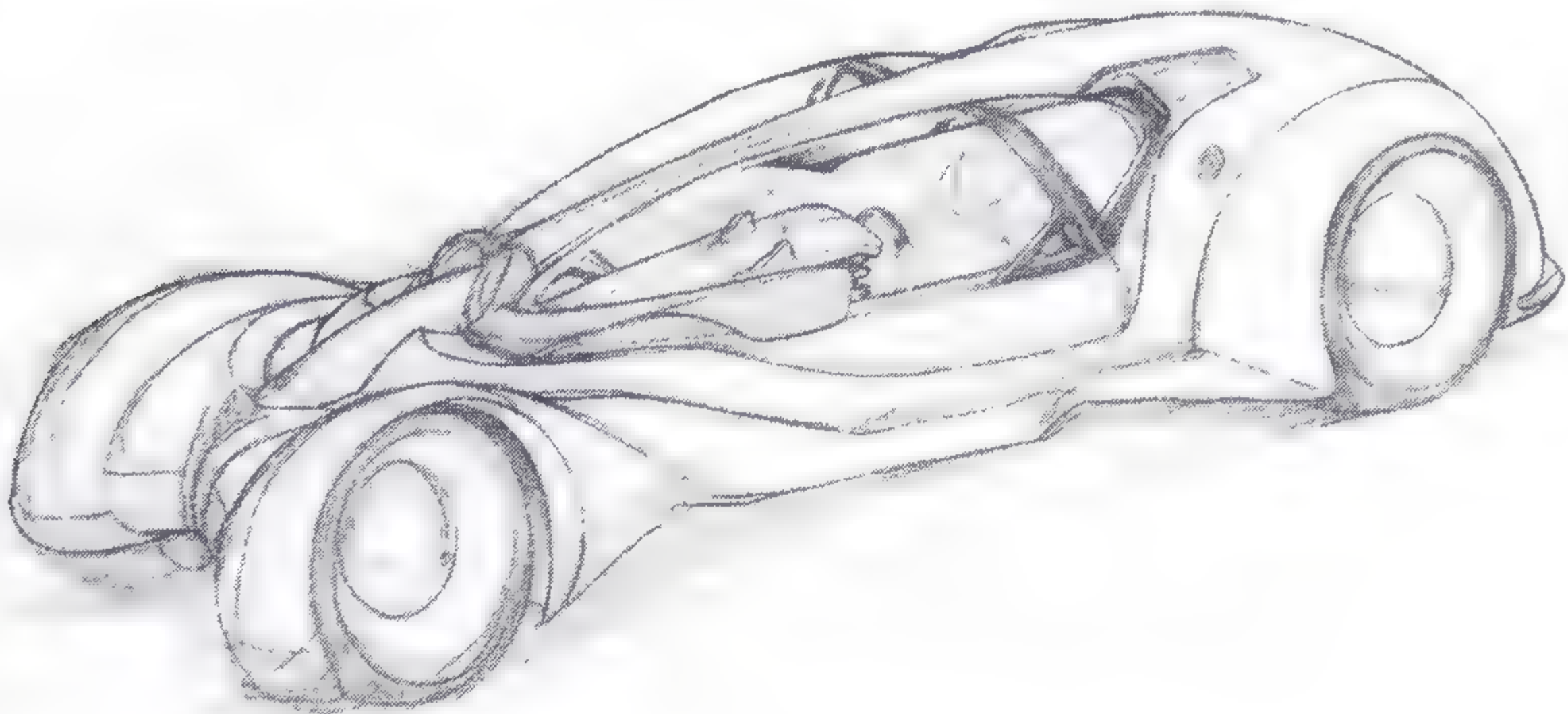






When you consider designs, don't just think about what you can put up with for any number of pages. Think about what will keep the reader turning those pages. Will the reader get a kick out of something new or will the reader consider the visual derivative?

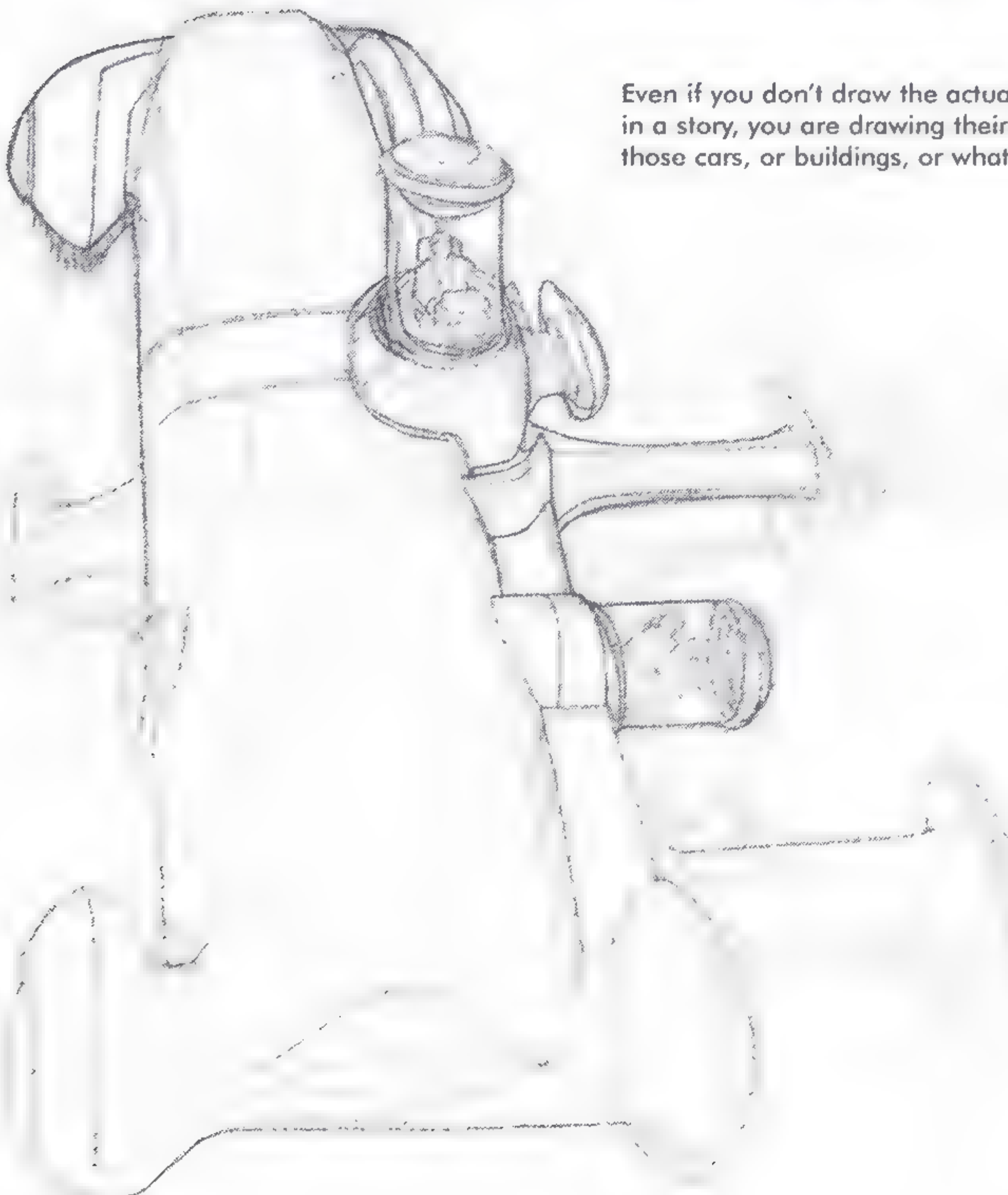
And when you start designing things for a story, consider that objects in a story are supposed to be made by the people or 'things' in the realm of where the story is set. Different individuals in that setting would make things function differently. Things in a story would not all look the same. Variety is reality.







Even if you don't draw the actual person who built the cars in a story, you are drawing their presence in the *look* of those cars, or buildings, or whatever you can come up with..





## Comic Promotions

By Robert Wayne Hickey

# Designing A Promotional Poster!

It sounds easy: To design a poster, just put a cool piece of artwork on it with the title of your book and you're finished!

Not exactly the best use of your promotional bucks...

I'm going to go over all the design issues that we had when we designed the poster for the new **Blood and Roses** series.

**Size** was the first consideration. We wanted to do a large 24 x 36 poster like the ones most of the "big" publishers create for their new projects. However, we had to take a couple things into consideration. The first concern was that since we were producing these ourselves in our print studio, we would be dealing with a limited size. The second was that the cost of doing a large-format poster is expensive and you have to run thousands at a time.

Also, would a comic book store put up a large poster for a new independently published book? Most likely not. So, the size was limited to 12 x 18. That was still too large to get a store to post up, so we cut the width in half and created a 6" wide by 18" tall poster. It's big enough to get noticed, but small enough that any comics store would have room to put up the poster.

Now that the size has been determined, our second consideration was **how** it would be produced. Should we do the poster in color, black and white, flat colors, etc? In the comic book world, color of some kind is a *must*, so we decided to go full-color.

Which piece of **artwork** to use was the next issue. The subject of a poster needs to show an event or the main characters, something to link potential readers to the book. For the artwork for our **Blood and Roses** poster, I decided to use a piece from the cover of the second issue. This would allow the poster to be good for both issues. Since the artwork had a nice yellow color, I decided to fill the remaining poster with yellow so that it would stand out.

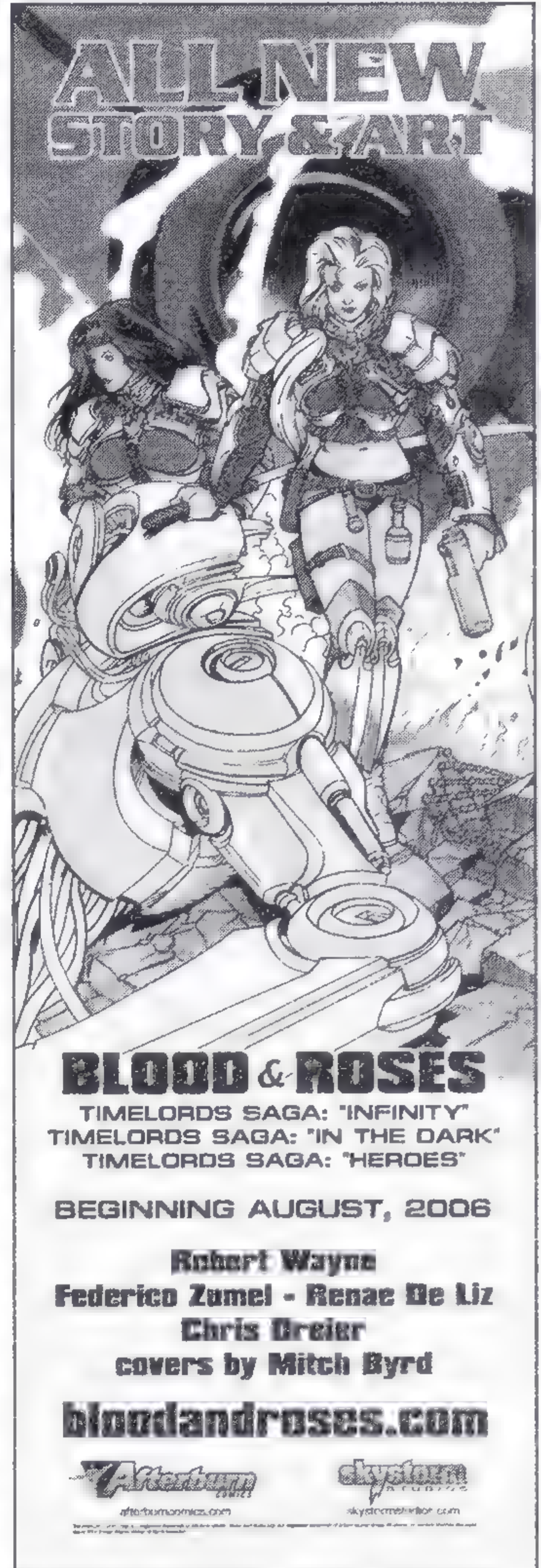
Next: What **text** to add to the poster was one of the difficult decisions. The problem can be that you don't have enough information or you can have way too much. This comic has *history*. What I mean by that is that we have published several issues in the past and I wanted to let the fans and retailers know that this is new material and not a reprint of older stories. So, we added the "ALL NEW STORY & ART" to the top of the poster.

We decided to use mostly black text to offer a good contrast. Adding a white outline to the **Blood and Roses** logo and subtitles. Separates it from the shipping date and creator information without having to use a different color.

Let's back up here for a moment and justify what text was placed on the poster. The first text was the **logo** of the book. Then, we let the reader know that we plan on a long run so we placed the **subtitles** of each storyline. The **release date** is next. (In hindsight, I'm wondering if we shouldn't have left this off.) Next come the **creators**. Then, one of the most important items is the **website**. The website is your brochure for your book. Then the **publisher** and **studio information** along with their respective websites. Then the **trade-mark** and **copyright** text.

Getting a good **balance** is important between artwork and text. Making sure that the artwork isn't too busy and that the casual reader has your information within a few seconds of looking at your poster is a balancing act worth the time involved.

Promotions are as important as creating the comic itself. If you don't give the promotional aspect of the business your **all**, then it's going to be harder for you to find your readership.



Sketch





# *Blue Line Pro*

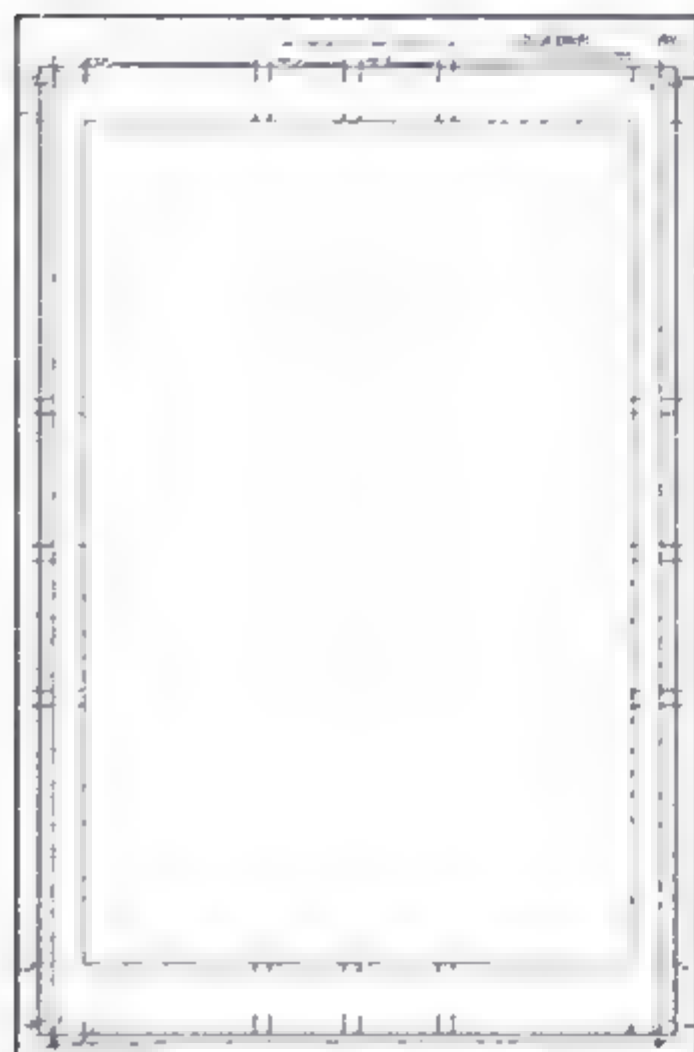
ART PRODUCTS

**COMIC BOOK ART BOARDS, EXCLUSIVE ART PAPERS  
ART TOOLS & SUPPLIES, ART BOOKS, FONTS  
MANGA ART TOOLS, MARKERS & BOOKS  
SKETCH MAGAZINE, SKETCHBOOKS, PORTFOLIOS**

**BLUELINEPRO.COM**



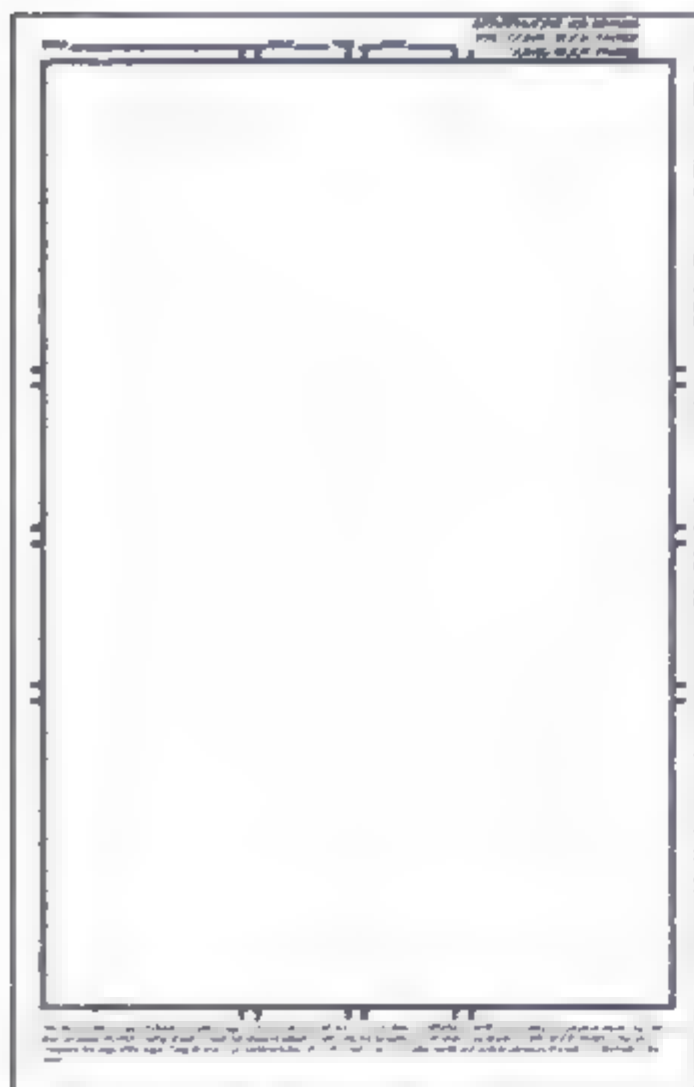
# COMIC BOOK ART BOARDS and CUSTOM PAPERS



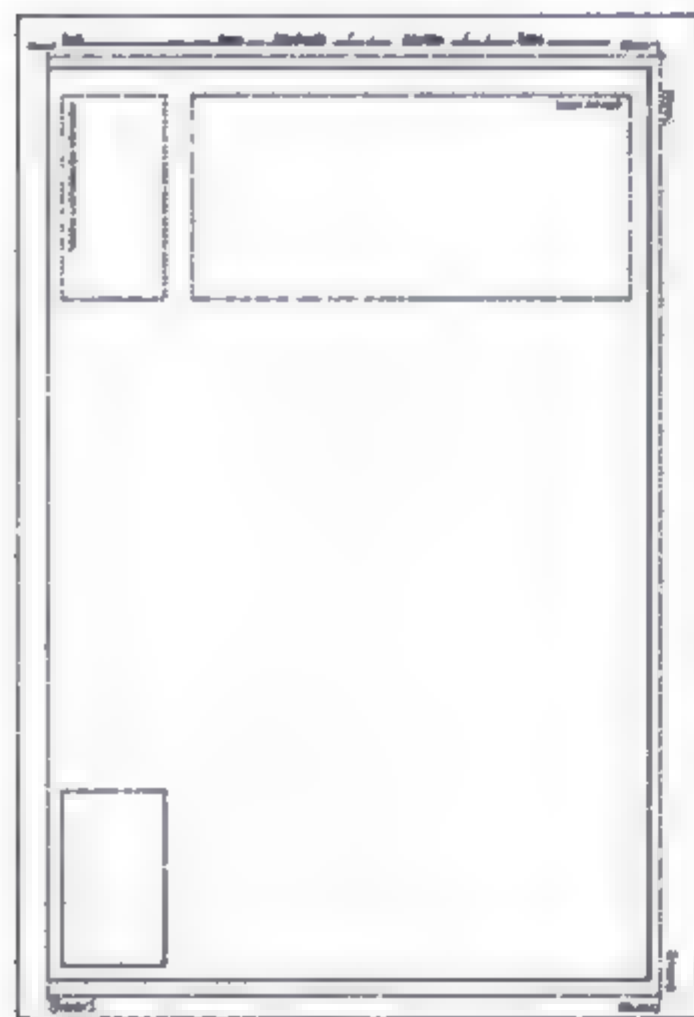
Full Trim Format Art Boards

## PLY

Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply



Traditional Format Art Boards



Cover Sheets



## PREMIERE300(STRATHMORE)

### 300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

- ITEM# BL 1041 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

- ITEM# BL 1042 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

## PREMIERE400(STRATHMORE)

### 400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available, Strathmore. Like the rest of the Blue Line products the 400 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

- ITEM# BL 1043 SMOOTH 2-PLY SRP \$21.95

- ITEM# BL 1045 SMOOTH 3-PLY SRP \$32.95

• **S400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

- ITEM# BL 1044 REGULAR 2-PLY SRP \$21.95

- ITEM# BL 1046 REGULAR 3-PLY SRP \$32.95

## PREMIERE500(STRATHMORE)

### 500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber, Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

- ITEM# BL 1047 SMOOTH 2-PLY SRP \$47.95

- ITEM# BL 1049 SMOOTH 3-PLY SRP \$66.95

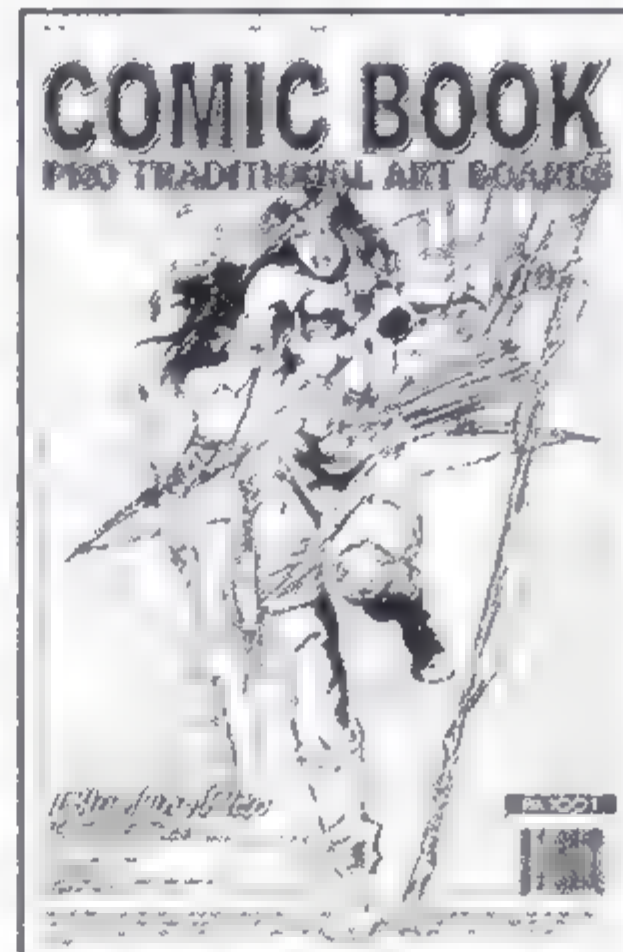
• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area bagged

- ITEM# BL 1048 REGULAR 2-PLY SRP \$47.95

- ITEM# BL 1050 REGULAR 3-PLY SRP \$66.95



## PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers, wash, acrylics.

- ITEM# BL 1038 SRP \$18.95

24 pages per pack

11" x 17" 3-ply white art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed, bagged

## PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards white surface offers a smooth surface to pencils and inking with a brush. It easily glides across the surface (quill pen not recommended). Pro has offered thousands of artists the opportunity to begin their careers on a pre-printed board like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

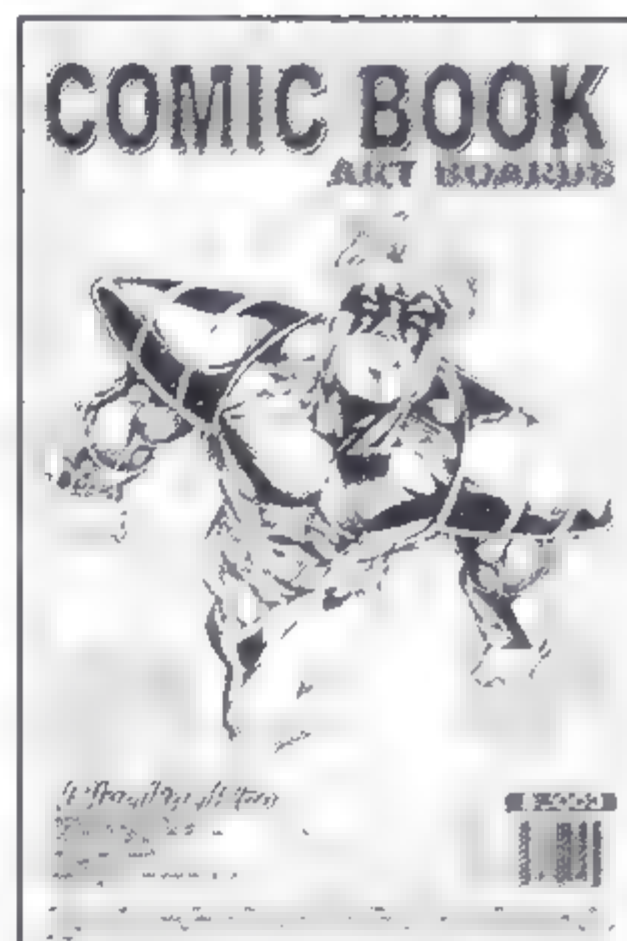
Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers, wash, acrylics.

- ITEM# BL 1001 SRP \$18.95

24 pages per pack

11" x 17" 3-ply white art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed, bagged



## COMIC BOOK BOARDS

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Fast and easy with no cutting.

Use pencil ink (brush), marker, wash.

- ITEM# BL 1003 SRP \$14.95

24 pages of Brite Art Index per pack

11" x 17" pages with a 10" x 15" non-photo image bagged

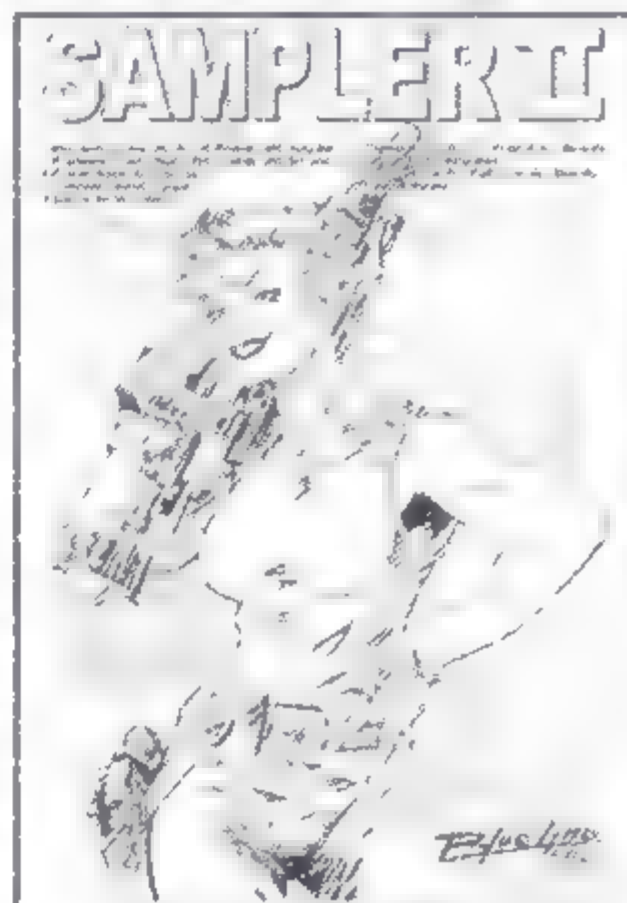
## COVER SHEETS

These Comic Book Cover Sheets show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2 ply premium Brite Art Index board that come bagged and feature non-photo blue ink.

- ITEM# BL 1007 SRP \$11.95

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed, bagged



## BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4 Comic Book Pages, 4 Concept Sketch Pages, 3 Comic Book Cover Sheets, 3 Layout Pages, 3 Pro Comic Book Pages, 3 Storyboard Templates, 3 Full Bleed Pro C.B. Pages, 1 Strathmore 300 smooth, 1 Strathmore 300 regular, 1 non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one tell swoop!

- ITEM# BL 1040 SRP \$16.95

25 pages of 8 different Blue Line products





### CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM# BL1004 SRP \$10.95

25 art pages printed in non-photo blue/bagged



### LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue. Of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM# BL1005 SRP \$10.95

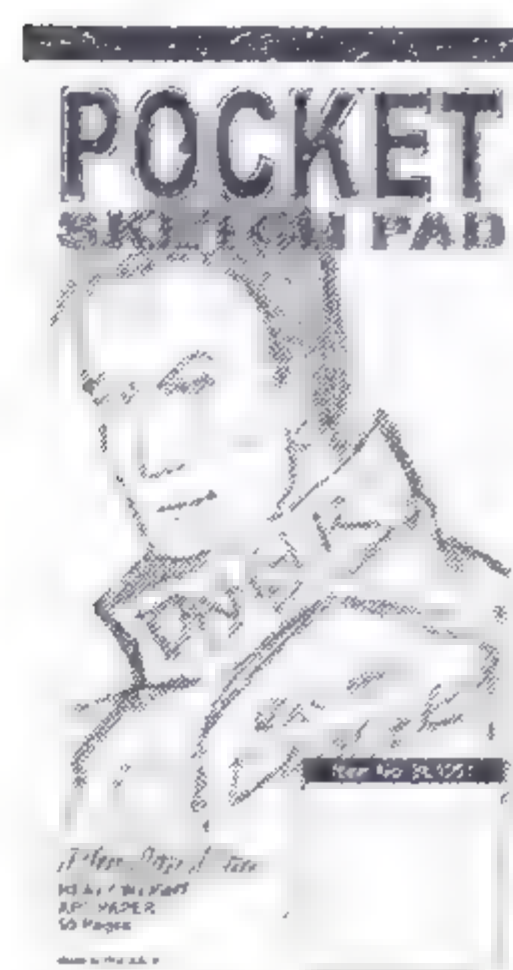
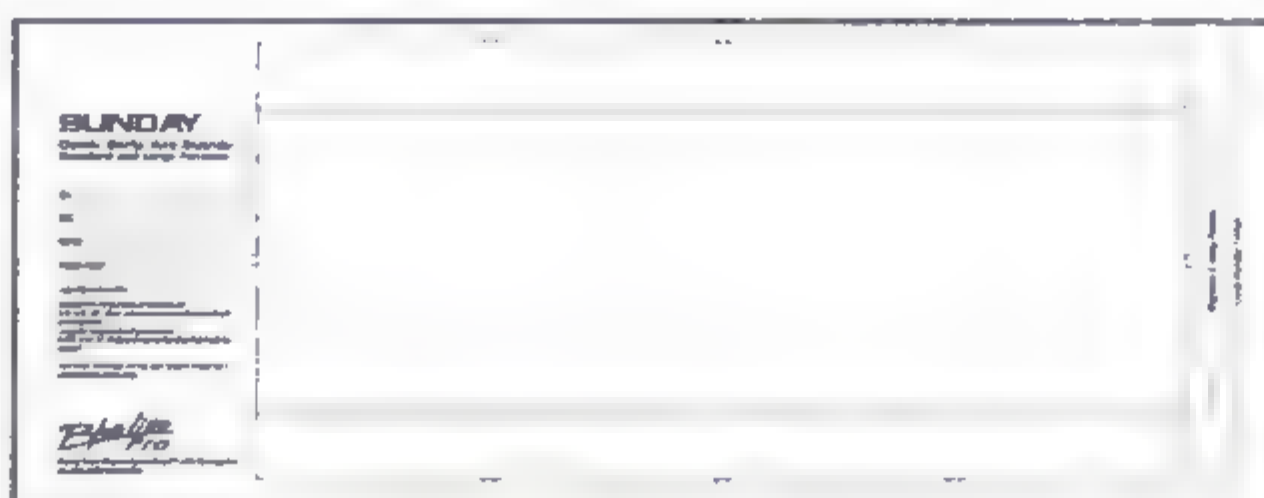
30 8 1/2" x 11" pages printed in non-photo blue/bagged



### COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional-looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes: the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips  
- ITEM # BL1052 SRP \$14.95



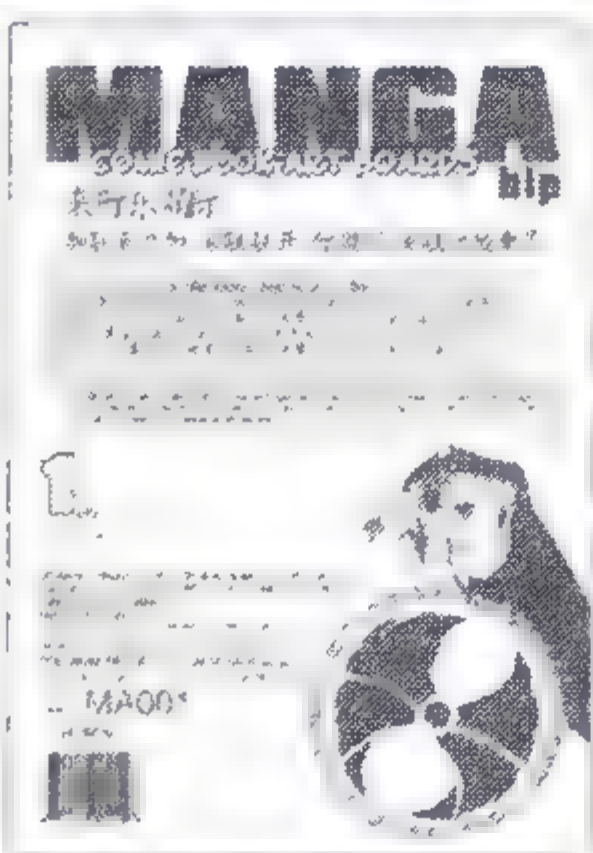
### POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your nit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for penciling, inking and washes. 50 pages 5 x 9 1/2" padded two-color cover.

- Item # BL1051

SRP \$6.95

## MANGA COMIC BOOK ART BOARDS

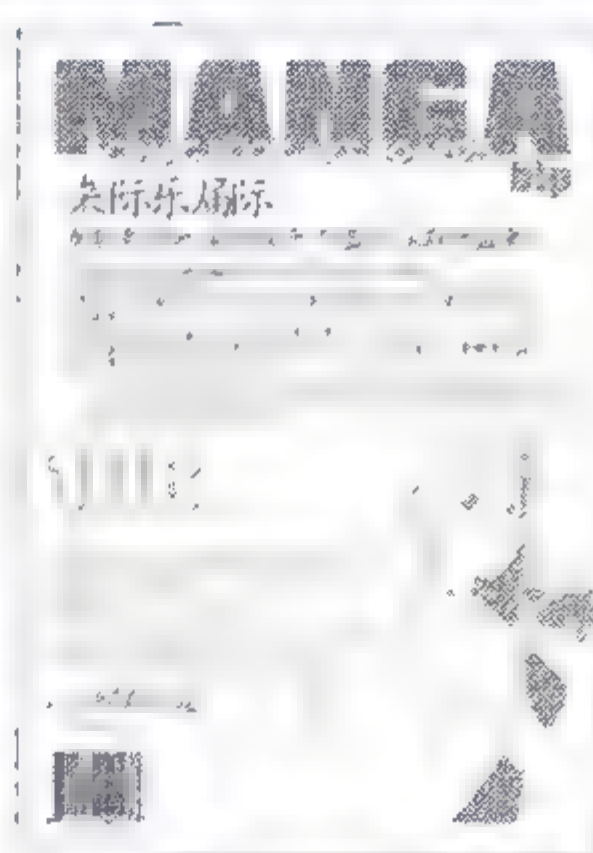


**MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE. RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2")

This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
- Item #MA001 SRP \$7.95

**MANGA COMIC BOOK ART BOARDS 1 PLY (Professional)** - B4 size book. The paper size is based on JIS standard B4 SIZE. RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13")

This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
- Item #MA005 SRP \$10.95

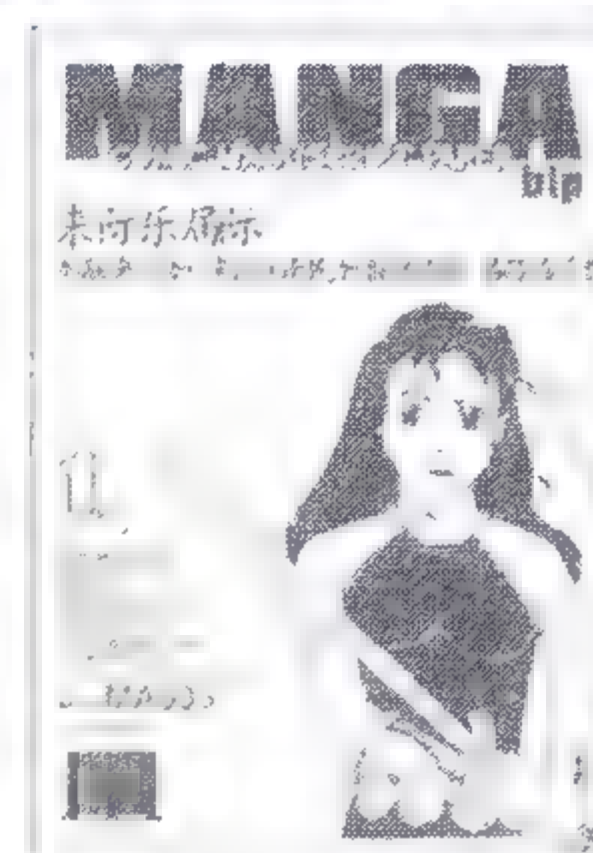


**MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner)** - B5 size book. The paper size is based on JIS standard B5 SIZE. RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2")

This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
- Item #MA002 SRP \$9.95

**MANGA COMIC BOOK ART BOARDS 108 lb. (Professional)** - B4 size book. The paper size is based on JIS standard B4 SIZE. RULER PAPER SIZE - B4 (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13")

This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets  
- Item #MA006 SRP \$11.95



**MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") 20 sheets

Item #MA003

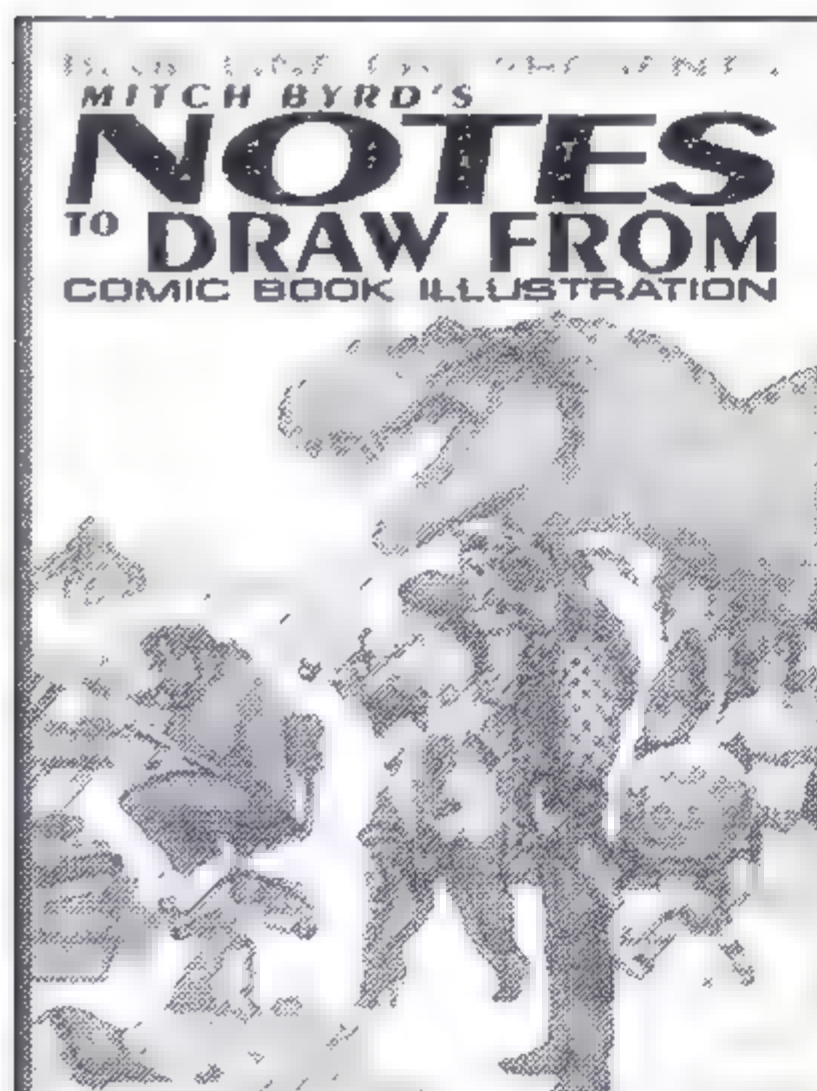
SRP \$6.95

**MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro)** A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE B4 SIZE PAPER SIZE - B4 (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") 20 sheets

Item #MA004

SRP \$9.95





### NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

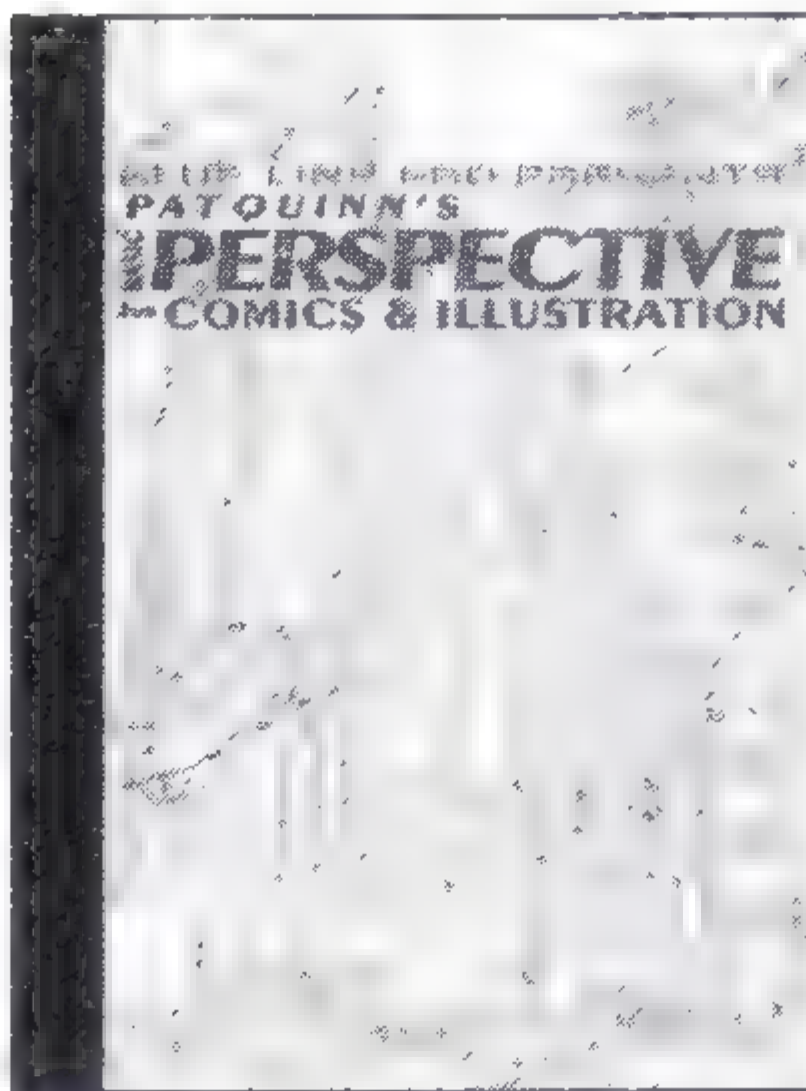
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complimenting step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg full color

SRP \$15.95

ITEM# BL3010



### Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface. Basic Perspective For Comics. With this handbook the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg full color / SRP \$12.95



### HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS

There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES

#1 - ITEM# BL3031 \$5.95

#2 - ITEM# BL3032 \$5.95

#3 - ITEM# BL3033 \$5.95



### PENCILER AND INKER STARTING SET

With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055

SRP \$44.95



### CREATE YOUR OWN COMIC BOOK!

Blue Line has developed a simple and inexpensive step by step to create your very first comic book that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes: 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

Box Set 37 art pages / 24 page b&w instructional comic book / full color die

- ITEM# BL1002

SRP \$25.95

### SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

### SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 200 pg Hard cover book  
SRP \$28.95

### SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg Hard cover book  
SRP \$32.95





### ARTIST SKETCH CARDS

Blue Line offers Artist and fans an All-New Artist Sketch Card. These Official sized cards (They fit into all trading card supplies) are printed on Quality smooth Strathmore art boards. The same boards used for Blue Line's Premiere Comic Book Art Boards. Artist Sketch Cards offers a nice clean area for an artist to sketch an original illustration. The back offers an area for the artist to put their name and contact information. Art Collectors Artist Sketch Cards are an easy and affordable way to collect original artwork. ARTIST SKETCH CARDS 12 Sketch cards / 12 Protector Sleeves  
-Item# BL1060 srp \$9.95



Title \_\_\_\_\_ Frame # \_\_\_\_\_  
Scene \_\_\_\_\_  
Comments \_\_\_\_\_

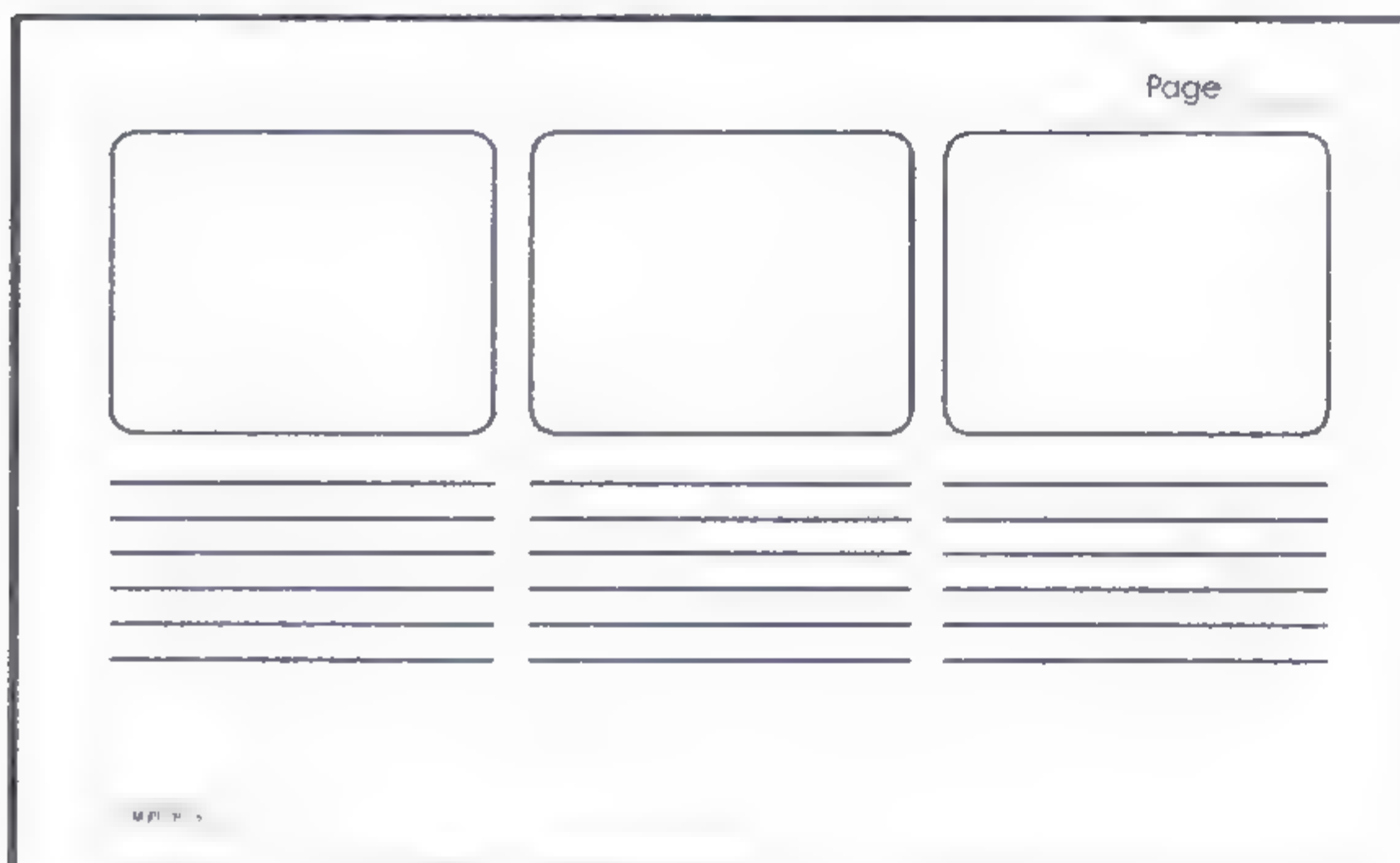
STORY BOARD FRAMES  
Item# BL1053  
BLUELINEPRO.COM

### STORYBOARD TEMPLATES

Animators and Storyboard Artist! Blue Line Pro's Storyboard Frames offers animators and storyboard illustrators a quick and easy way to show movement and sequences of a story or animation. Animation Storyboards have one large panel with lines below project and scene information and artist credits. 50 sheets of 60 lb. 8 1/2 x 11 pages with 1 panels with colored cover.

- ITEM# BL1053 **SRP \$10.95**

50 sheets of 60 lb. 8 1/2 x 14 pages with 1 panel, bagged with colored cover.



### STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

- ITEM# BL1018 **SRP \$16.95**

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover.



### STRATHMORE 300 REGULAR (VELLUM) PAPER 9" x 11" PADS

Item# AR-342-109 \$6.75

### STRATHMORE 300 SMOOTH PAPER 9" x 11" PADS

Item# AR-342-9 \$6.75

### STRATHMORE 400 2PLY SMOOTH PAPER 9" x 11" PADS

Item# AR-475-12 \$7.65

### STRATHMORE 400 2PLY REGULAR PAPER 9" x 11" PADS

Item# AR-475-3 \$7.35

### STRATHMORE 500 2PLY REGULAR PAPER 14" X17" PADS 100% cotton

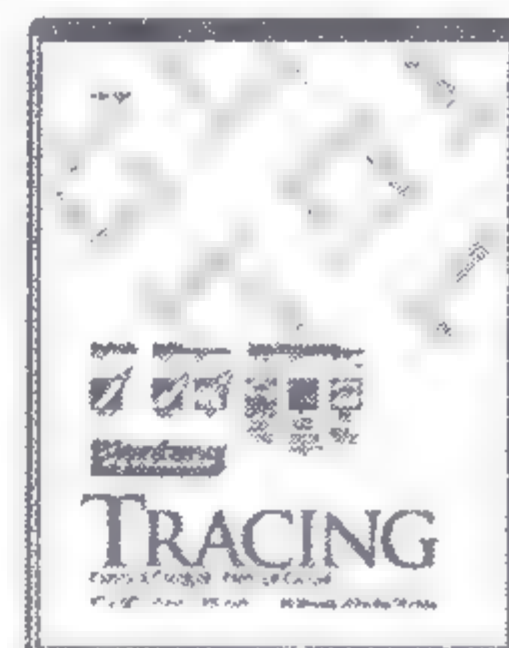
Item# AR-580-62 \$18.75

### STRATHMORE 500 2PLY PLATE SURFACE PAPER 14" X17" PADS 100% cotton

Item# AR-580-72 \$19.55

### STRATHMORE 500 BRISTOL 2PLY (PLATE) 14" X17" PAD 100% cotton

Item# AR-58092 \$28.95



### Tracing Paper (9x12) 50 Sheets

Item# AR-HUN-243-123 \$5.95

### Tracing Paper (11x14) 50 Sheets

Item# AR-HUN-243-131 \$7.95

### Tracing Paper (14x17) 50 Sheets

Item# AR-HUN-243-143 \$10.95

### Tracing Paper (19x24) 50 Sheets

Item# AR-HUN0243-163 \$17.95



**INDIA INK****Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.

-AR-4415

Black Ink (Higgins) 1oz \$3.50

AR-EF44011 Black Magic Ink

(Higgins) 1oz \$3.50

Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing and non-clogging. Great for use on tracing vellum and other film surfaces.

**Pelikan Drawing Ink**

One of the finest drawing ink available. Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.

-AR-PE211862 Black India Ink (Pelikan) 1oz \$5.95

-AR-PE211169 Black India Ink (Pelikan) 8oz \$22.95

**KOH-I-NOOR RAPIDOGRAPH INK**

Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

-AR-3064-FI Koh-I-Noor Ink \$3.95

**FW WHITE OUT**

FW Acrylic Artist Waterproof White Ink 1oz

Great for use with technical pens, brushes and dip pens.

-AR-FW-011 FW White Acrylic Artist Ink \$5.00

**FW BLACK ACRYLIC INK**

FW Acrylic Artist Waterproof Black Ink 1oz

Great for use with technical pens, brushes, and dip pens.

-AR-663018 FW Black Acrylic Artist Ink \$5.95

**SPEEDBALL ACRYLIC INKS SPEEDBALL BLACK INK**

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.

-AR-938718 Black \$2.25

**SPEEDBALL WHITE INK**

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.

-AR-937045 White \$2.25

**MECHANICAL PENCIL**

Mechanical Pencil is precision made w/button lead release and light aluminum barrel.

• Mechanical Pencil 2mm

-AR-BP10C

\$5.45

• 12-Pencil Leads- 2mm HB

-AR-BP2375-HB

\$10.95

• 12 Pencil Leads- 2mm 2H

-AR-BP2375-2H

\$10.95

• 12-Pencil Leads- 2mm 2B

-AR-SA02263-2B

\$10.95

• 12 Non-Photo Blue Leads-2mm

-AR-BP2376-NPB

\$10.95

**Mechanical Pencil Sharpener**

Provides professional point for standard leads.

-AR-BP14C Pencil Sharpener (Mech. Pencil)

\$10.75

**Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal and crayons by hand.

-AR-3435-1 Sandpaper Pointer \$9.95

**Technical Mechanical Pencil**

Classic fixed sleeve design for drafting and template work. Features a comfortable rubber grip, twist eraser and chrome finish.

0.5MM

AR-SAN64241

\$4.95

0.7MM

AR-SAN64247

\$4.95

**Pentel icy Lead Holder Pencil**

Transparent barrel allows user to monitor lead supply. Features a soft rubber grip for nonstop illustration comfort. Large eraser and metal pocket clip.

0.5MM

AR-PENAL25TC

\$1.55

0.7MM

AR-PENAL27TC

\$1.55

**LEADS**

HB Lead 12 Per Tube

HB 0.5MM

AR-SAN64761

\$1.10

HB 0.7MM

AR-SAN64767

\$1.10

2B 0.5MM

AR-PENTELC505-2B

\$1.10

2H 0.5MM

AR-PENTELC505-2H

\$1.10

3B 0.5MM

AR-PENTELC505-3B

\$1.10

3H 0.5MM

AR-PENTELC505-3H

\$1.10

4B 0.5MM

AR-PENTELC505-4B

\$1.10

4H 0.5MM

AR-PENTELC505-4H

\$1.10

5H 0.5MM

AR-PENTELC505-5H

\$1.10

6H 0.5MM

AR-PENTELC505-6H

\$1.10

B 0.5MM

AR-PENTELC505-B

\$1.10

F 0.5MM

AR-PENTELC505-F

\$1.10

H 0.5MM

AR-PENTELC505-H

\$1.10

HB 0.7MM

AR-SAN64767

\$1.10

2B 0.7MM

AR-PENTEL50-2B

\$1.10

2H 0.7MM

AR-PENTEL50-2H

\$1.10

3H 0.7MM

AR-PENTEL50-3H

\$1.10

4H 0.7MM

AR-PENTEL50-4H

\$1.10

B 0.7MM

AR-PENTEL50-B

\$1.10

F 0.7MM

AR-PENTEL50-F

\$1.10

H 0.7MM

AR-PENTEL50-H

\$1.10

Colored Leads REFILL 12 ct (Blue, Green, Purple, Pink, Orange and Red 2 each) (0.7MM)

AR-SAN92879 \$3.95

**Erasing Shield**

Metal shield with different sizes and shapes.

-AR-FT-5370 Eras Shield \$1.10

**PENCIL SHARPENER**

Canister Sharpener offers metal blades with high impact plastic container.

-AR-MR906 Can Sharpener \$3.95

**Palette Tray**

7 by 5" plastic tray works excellent for holding inks.

AR-CW161 SRP \$1.95

**Non-Photo Blue Pencil**

Makes marks not appear when artwork is reproduced. Very useful.

-AR-761-5 Non-photo Blue Pencil \$1.10

**Quill Inking Pen**

Quill Pen, offers super fine flexible point.

-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25

-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$14.95

**BRUSHES****WINSOR/NEWTON SERIES 7**

• Winsor/Newton Series 7

Made with Kolinsky sable with traditional black handle. Great brush.

-AR-5007001

Winsor/Newton Series7

Size #1

\$18.95

-AR-5007002

Winsor/Newton Series7

Size #2

\$26.95

-AR-5007003

Winsor/Newton Series7

Size #3

\$36.75

**Round Brushes**

Made with natural Sable with excellent edges and points for precise strokes.

-AR-NB-38-0 Round Brush

Size #0

\$3.00

-AR-NB-38-1 Round Brush

Size #1

\$3.25

-AR-NB-38-2 Round Brush

Size #2

\$3.95

-AR-056009016 Round Brush

Size #3

\$3.95

**FABER-CASTELL 4 PEN SET**

Set includes 4 nibs: S, F, M and brush.

-AR-FC167100

\$9.00

**PENTOUCH WHITE PENS SAKURA**

Opaque white markers that draw on dark surfaces. The free flowing ink is quick drying and permanent. Pen Touch PM X-Fine White.

AR-SAK42100

\$3.50

Pen Touch PM Fine White

AR-SAK42300

\$3.50

Pen Touch PM Medium White

AR-SAK42500

\$3.50

**ALVIN PENSTIX**

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.

-AR-4013-EEF 0.3mm \$1.55

-AR-4017-F 0.7mm \$1.55

-AR-4015-EEF 0.5mm \$1.55

**Penstix Set**

Includes all 3 Penstix Sizes

-AR-4033 3mm 7mm 5mm

\$4.45

**Penstix Drawing/Sketching Markers**

Offers maximum India drawing ink like density. Black waterproof permanent ink.

-AR-3013-EEF 0.3mm F x F x Fine \$1.55

-AR-3015-EEF 0.5mm F x Fine \$1.55

-AR-3017-F 0.7mm Fine \$1.55

**Penstix Drawing/Sketching Marker Set**

Set of all 3 sizes

-AR-3033 Set of 3 3, 5, 7mm \$4.45

**SAKURA PIGMA BRUSH**

Archival performance with flexible brush style rich. Very fine lines or broad strokes. Waterchem proof + fade resistant.

AR-XSTK-BH-49 Black \$1.00

**Sakura Pigma Micron**

Available in six point sizes.

Waterproof, chemical proof and fade resistant and will not smear or leather when dry.

AR-XSK005-49 20mm black \$2.45

AR-XSK01-41 25mm black \$2.95

AR-XSK02-40 30mm black \$2.95

AR-XSK03-49 35mm black \$2.95

AR-XSK05-49 45mm black \$2.95

AR-XSK08-49 55mm black \$2.95

AR-XSK11-49 65mm black \$2.95

AR-XSK12-49 75mm black \$2.95

**ALVIN DRAWING PEN/ MARKERS****Tech-Liner Super Point**

Drawing Pen/Markers

Permanent waterproof ink that dries instantly. No 5 second stainless steel sleeves for protection.

-AR-TL01 0.1mm \$1.95

-AR-TL02 0.2mm \$1.95

-AR-TL03 0.3mm \$1.95

-AR-TL04 0.4mm \$1.95

-AR-TL05 0.5mm \$1.95

**Tech-Liner Super Point**

Drawing Pen/Markers Sets

-AR-TLP5 set of 5 All above \$9.50

AR-TLP3 set of 3 (1, 3, 5mm) \$5.75

**KOH-I-NOOR RAPIDOGRAPH PENS**

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points. (Tech Pens)

AR-3165-060 Size #20 13mm \$27.00

AR-3165-040 Size #20 18mm \$27.00

AR-3165-030 Size #20 25mm \$22.00

AR-3165-020 Size #20 30mm \$22.00

AR-3165-010 Size #20 35mm \$22.00

AR-3165-02 Size #2 4mm \$22.00

AR-3165-03 Size #3 8mm \$22.00

AR-3165-04 Size #4 11mm \$22.00

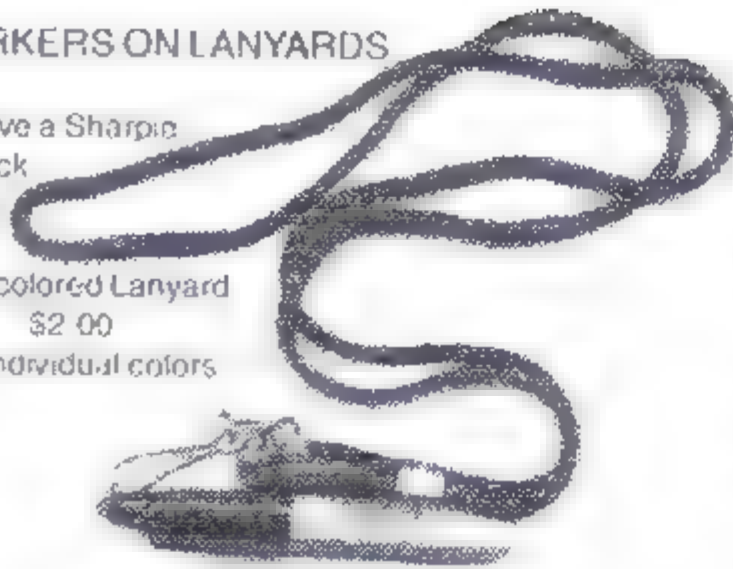
AR-3165-06 Size #6 14mm \$22.00

AR-3165-07 Size #7 20mm \$22.00



## SHARPIE MINI MARKERS ON LANYARDS

Every artist needs to have a Sharpie hanging around their neck. Available in many colors. Each Sharpie Mini Marker is attached to a colored lanyard. AR-SAN37178 \$2.00. Check the website for individual colors or call 859-282-0096.



## SHARPIE MARKERS

Permanent markers with high intensity ink. Quick drying.

- AR-SA37101 Ultra Fine Black \$1.30
- AR-SA35101 Extra Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95

## METALLIC PENS

Offers high quality metallic ink. Great for autographs.

- AR-SA46115 Gold Pen \$4.00
- AR-SA46120 Silver Pen \$4.00

## CHINA MARKING PENCILS

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles.

- AR-173T Dozen Black \$10.75
- AR-173T-1 Single Black \$ .95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$ .95

## • WORKABLE

## FIXATIF (Krylon)

Provides lasting protection. Prevents smudging, dusting and wrinkling.

- AR-KR1306 \$8.95

## • DRAFTSMAN BRUSH

Removes shavings from paper. Cleaning without fear of smudging.

- AR-F15391 \$6.00

## XACTO KNIFE

Rubberized barrel. Rear-release mechanism with safety cap.

- Xacto Knife AR-XA3626 \$5.25
- Xacto Retractable Blades #1 -AR-OLKB (5) \$1.95



## • 5' Bow Compass &amp; Divider

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider.

- AR-494 5' Bow Compass \$4.95

## RUBBER CEMENT

Contact adhesive for paste-up and other graphic art uses.

- Rubber Cement 4oz -AR-BT138 \$3.50
- Rubber Cement Quart -AR-BT102 \$13.25
- Rubber Cement Thinner Pint -AR-BT201 \$8.95
- Rubber Cement Pick-Up (eraser) -AR-BT1700 \$1.50

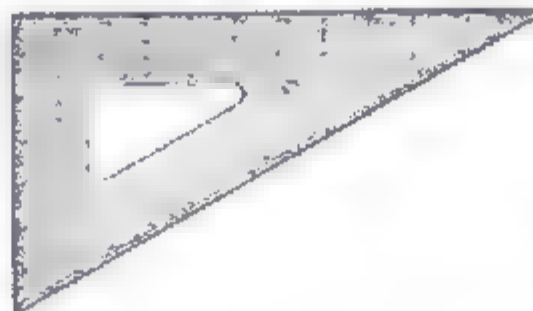
## T-SQUARES

• Plastic T-squares offering flexible plastic with both metric and standard measurements.

- AR-HX02 Plastic 12" \$5.95
- AR-NBA14 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95

• Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head.

- AR-FR03-112 Alum 12" \$10.95
- AR-FR03-118 Alum 18" \$12.95
- AR-FR03-124 Alum 24" \$13.95



## TRIANGLES

High quality triangles made of G80 acrylic. Raised inking edges. Great for inkers.

- 30" x 60" W/ Inking Edge -AR-1204-60 Triangle 30"x60" 4 inch \$1.50
- AR-1206-60 Triangle 30"x60" 6 inch \$4.50
- AR-1208-60 Triangle 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle 30"x60" 14 inch \$10.50

• 45" X 90" W/ Inking Edge

- AR-1204-45 Triangle 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle 45"x90" 12 inch \$11.50

## COMPASS SET

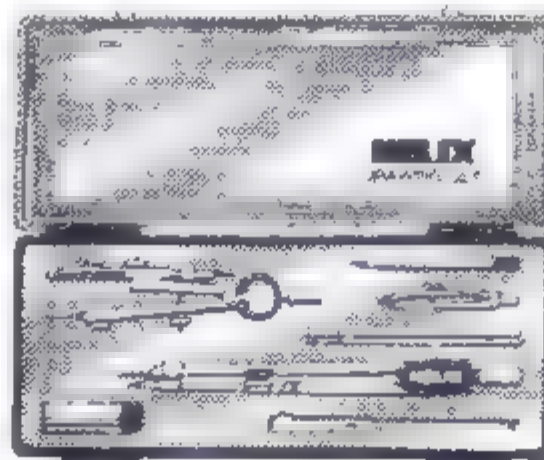
Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.

- 8-piece Geometry Set -AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass) -AR-723405 \$7.95
- Basic Geometry Set 4-piece Geometry Set (Ruler, 12 protractor, 30-60 + 45-90 triangles) -AR-FL03 \$5.95

## • Compass Set

6-piece drawing set contains small side screw compass, 5 1/2" self-centering knee joint compass, divider, extension bar, technical pen adapter, divider point and lead pointer.

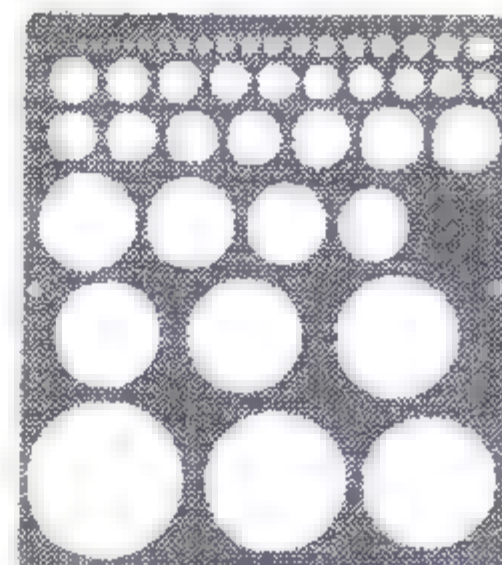
- ARHLX01330-01330 Set \$16.95



## RULERS

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings -AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$ .50



## CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

## • Circle Templates

Metric and standard. Rulers for smear-free drawing. (Great for inkers).

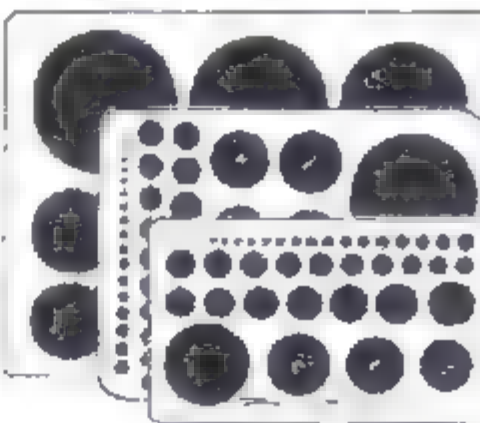
- Large Circles -AR-13001 \$7.95
- Extra Large Circles -AR-13011 \$8.50

## • French Curves (Inking Edge)

- AR-9000 Set \$6.95

## • Ellipse Templates

- AR-PK12691 \$12.00



## Circle Templates Set of 3

This set of 3 templates provides ninety-eight different circles and edge scales in 50th, 16th, and 10th as well as 0 mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- AR-TD404 \$17.95

## • Ellipse Template

- AR-PK12691 \$12.00



## ERASERS

## Kneaded Eraser

Gray soft bendable eraser used for pencil and charcoal.

- AR-1224 Kneaded Rubber Eraser Large \$1.15

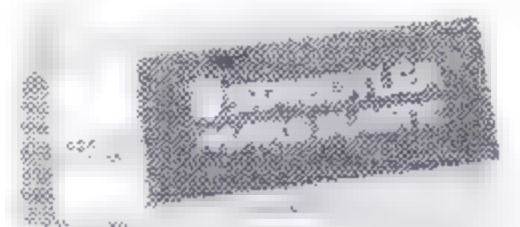


## MAGIC RUB

## Magic-Rub Eraser

Eraser especially developed for sensitive surfaces. Will not mark or smudge.

- AR-1954FC-1 Magic-Rub Eraser \$ .95



## Mars Plastic Eraser

- AR-STD526-50 \$1.00



## Pentel Clic

Pen style holder retract as needed.

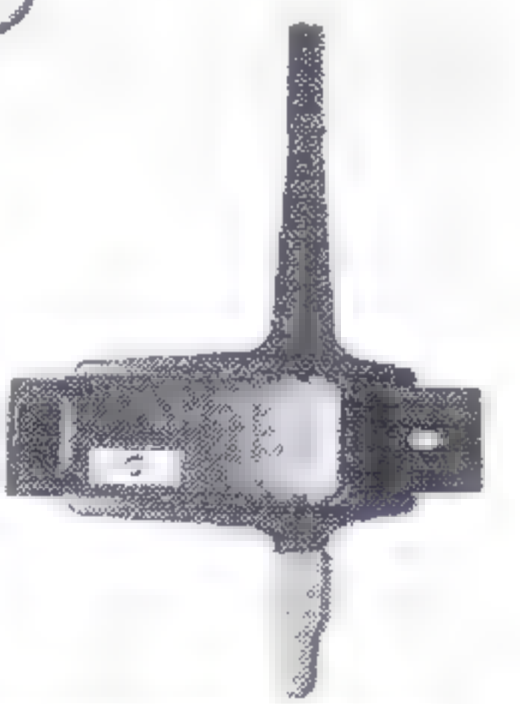
- AR-ZE-21C Pentel Clic Eraser/Holder \$1.95
- AR-ZER-2 Pentel Retrill Erasers \$1.85



## • Eraser Pencils

Peel off wrap ideal for detail erasing.

- AR-400 Eraser Pencils \$1.50



## Multi-use Clip Compass

Draws circles accurate y up to 9" diameters. Holds markers, felt pens, cutting knife, brush. Multitimers, pencil, crayon, etc.

- AR-CC-5455A \$19.95

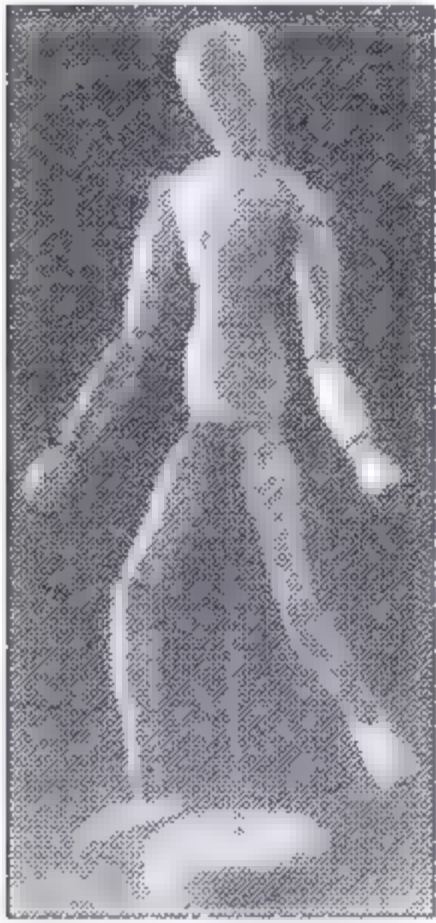
## Extension Bar

for Clip Compass 7 1/2"

Permits drawing circles up to 24" diameter and a second bar larger circles.

- AR-CCB1 \$11.75



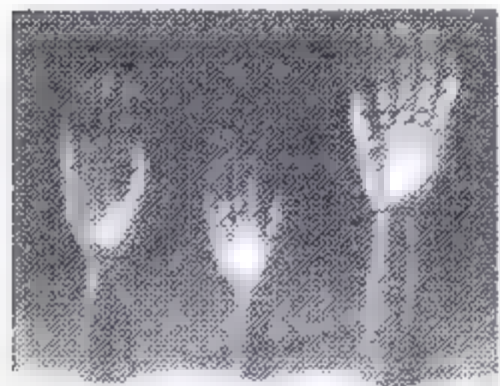


### Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

- AR-AA3045 4.5 Male \$7.95
- AR-CLY9020 12" Male \$19.95
- AR-CLY9019 12" Female \$19.95
- AR-CLY9042 20" Male \$29.95

**• 12" Unisex Wooden Mannequin**  
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood, 12" in height.  
-AR-CW201 12" Male \$19.95



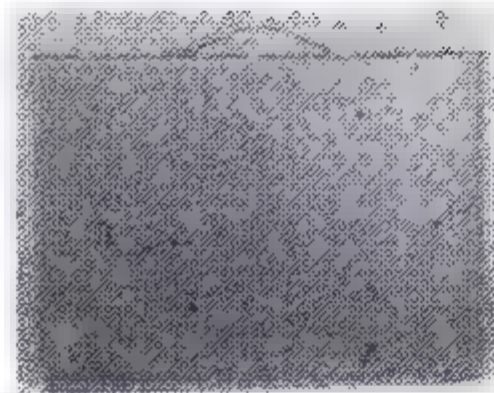
- Hand Mannequins**  
Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.
- AR-HM3 14" Male Hand \$49.95
  - AR-AA3212L Male Left Hand \$39.95
  - AR-HM4 12" Female Hand \$46.95
  - AR-HM5 9" Child Hand \$42.95



12" Horse Wooden Mannequin  
AR033090410 \$99.00



12" Lizard Wooden Mannequin  
AR056090440 \$17.99



### • PRESENTATION CASES (PORTFOLIO)

Spring mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings. (Does not snag pages). Includes 10 archival pages (#ZX).

- AR-S1 2171 17" x 14" \$81.50
- AR-S1 2241 24" x 18" \$132.93

Refill Pages for Presentation Case

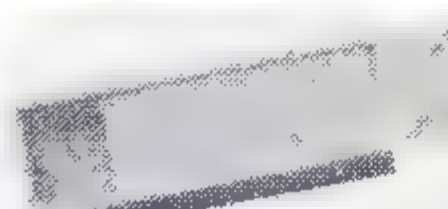
- AR-ZX17 17" x 14" 10 pack \$23.95
- AR-ZX24 24" x 18" 10 pack \$45.95



Pocket Portfolio  
AR-FL419WH  
Pocket Portfolio 14" x 20" \$10.50

### Brush Box

This 12" by 4" by 1" sturdy wooden box protects your valuable brushes and pens.  
AR-YK23000 SRP \$7.95



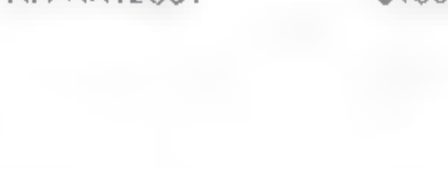
CAT MANIKIN 7" length  
AR-AA12300 \$12.95

DOG MANIKIN 6 1/2" length  
AR-AA12400 \$12.95



GIRAFFE MANIKIN 20" high  
AR-TCE 12531 \$139.95

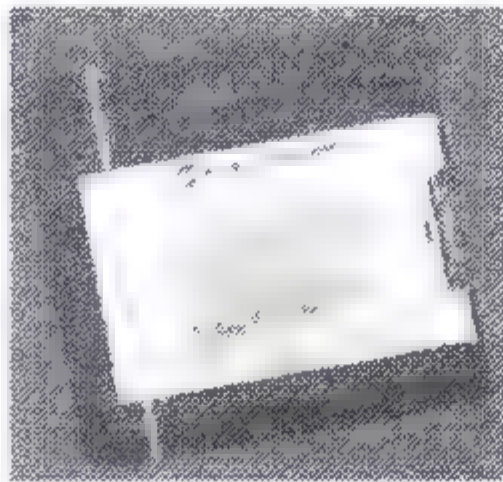
ELEPHANT MANIKIN 16" length  
AR-AA12801 \$159.95



### • LIGHTWEIGHT SKETCH BOARDS

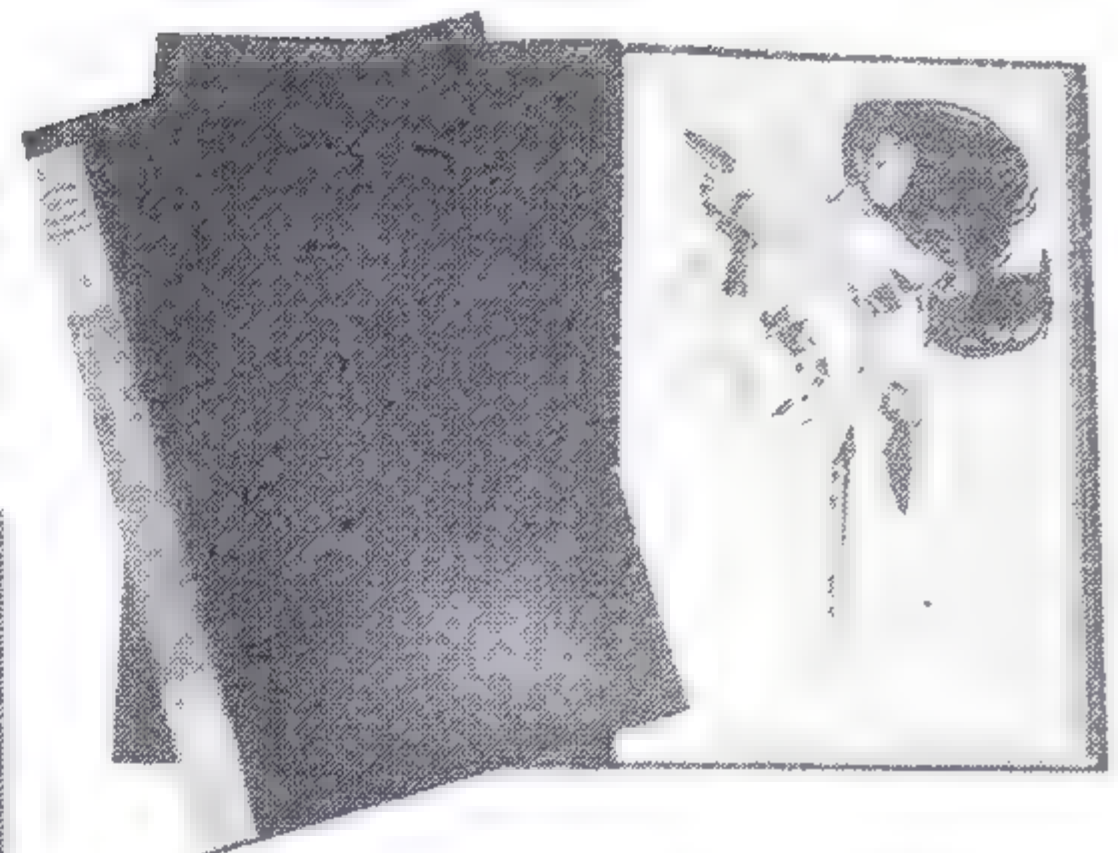
Made of strong, tempered inlay with colorful carry handle. Metal clips and rubber bands (included) hold paper securely in place.

- AP-SB1819 18" x 19" \$9.95
- AP-SB2326 23" x 26" \$12.95



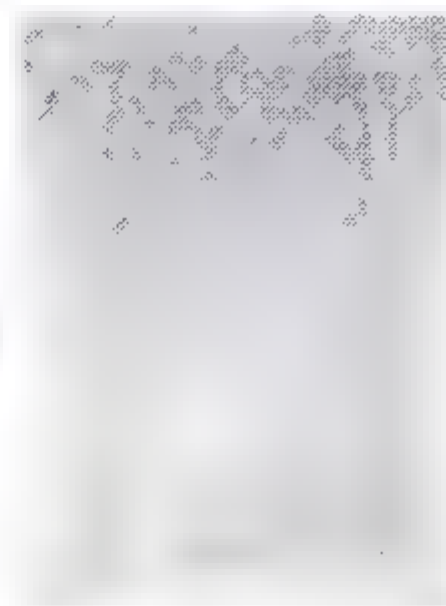
### STORAGE BOXES

Sketch Pac 2 sided safe storage box 12 3/8" x 4 1/4" x 1 3/4"  
-AR-6880AB \$12.95



### • DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid pvc and lignin safe art sleeves. Archival Safe.  
AR-IA1212 Artfolio Book 11" x 17" w/ 24 slits \$15.95  
(Holds Blue Line Comic Book Art Boards)  
AR-IA 1214 Artfolio book 14" x 17" w/ 24 slits \$25.95  
(Holds most oversized art boards,  
AR-IA 128 Artfolio book 8 1/2" x 11" w/ 24 slits \$7.50



### Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

**MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)**

MYLAR SLEEVE (12 1/2" X 18 1/2") 4 MIL (Standard C.B. Board)

•MYLAR SLEEVE (12 1/2" X 18 1/2") 4 MIL (Standard C.B. Board,  
AR-EG1218P 1 \$3.02

•10 Pack -  
AR-EG1218P-10 \$24.20

•50 Pack  
AR-EG1218P-50 \$96.50

•10 Sets - MYLAR SLEEVE & BACKING BOARD  
AR-EG1218S-10 \$35.90

**STANDARD Backing Board (Standard C.B. Boards) (11 x 17)**  
BACKING BOARD FOR AR-EG1218P 24 MIL (fits 12 1/2" X 18 1/2") (Standard C.B. Board)

•BACKING  
AR-EG1218HB 1 \$1.00

•10 Pack  
AR-EG1218HB-10 \$8.00

•50 Pack  
AR-EG1218HB-50 \$32.00

**MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)**  
•MYLAR SLEEVE (18 1/2" X 24 1/2") 4 MIL (Double page C.B. Board spread)

•MYLAR SLEEVE  
AR-EG1824P 1 \$6.00

•10 pack  
AR-EG1824P-10 \$48.00

•50 pack MYLAR  
AR-EG1824P-50 \$192.00

•10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL  
AR-EG1824S 10 \$64.60

**STANDARD Backing Board (Double page C.B. Board spread)**  
•BACKING BOARD FOR

AR-EG1824HB 1 \$1.70

•10 pack  
AR-EG1824HB-10 \$13.60

•50 pack  
AR-EG1824HB-50 \$54.50

Go to [www.bluelinepro.com](http://www.bluelinepro.com) for more sizes, information and pricing.

### COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

•Comic Book Original Art Sleeves

11" x 15" Polyethylene (3.0 mil)

- AR-BAG 1119 25 25 Bags \$7.50
- AR-BAG 1119 100 100 Bag \$25.00



## COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring markers, pens and inks are known as markers. Their versatility and variety lend itself to the needs of the creator and user, both of the products for their creative style. The standard variety designed COPIC marker is made of a hard, fast-drying COPIC body, which has been specially formulated with a fine, durable paint that makes them able to work directly onto plastic, glass, metal, and wood. One of the best parts about COPIC markers is their reliability and replaceable nib features.

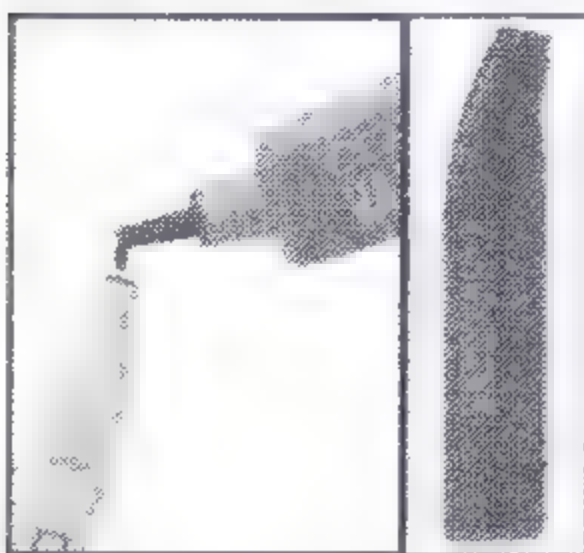
## • SINGLE BASIC MARKERS

\$5.95 each

All Single Colors Available on-line at  
www.bluelinepro.com or  
call 859-282-0096

## • COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$21.40
AR-COP112 COPIC 12 PCS NG	\$21.40
AR-COP114 COPIC 12 PCS FG	\$21.40
AR-COP116 COPIC 12 PCS WG	\$21.40
AR-COP118 COPIC 12 PCS CG	\$21.40
AR-COP120 COPIC 28 Color Set	\$214.20
AR-COP140 Copic 72 Color Set A	\$428.40
AR-COP150 Copic 72 Color Set B	\$428.40
AR-COP160 Copic 72 Color Set C	\$428.40
AR-COP160 Copic Empty Marker	\$4.95



## • COPIC Various Ink (Refills) \$6.95

200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refill can be used up six times. This refillable feature gives you the opportunity to make your own color though mixing inks, creating an original color all your own.

All Single Colors Available on-line at  
www.bluelinepro.com or  
call 859-282-0096

AR-COP210 Var Ink	
Colorless Blender	\$6.95
AR-COP215 Var	
Colorless Blender 200x	\$12.95
AR-COP216 Var Ink	
Empty Bottle	\$3.95

## REFILL BOOSTER PACK

AR-COP BOOSTER 1 cap w/needles \$1.95



## Replaceable Marker Nibs

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass, plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP310 Standard Broad	\$4.95
AR-COP315 Standard Brush	\$4.95
AR-COP320 Standard	\$4.95
AR-COP325 Calligraphy 5mm	\$4.95
AR-COP330 Fine	\$4.95
AR-COP335 Standard Fine	\$4.95
AR-COP340 Super Fine	\$4.95
AR-COP345 Standard Broad	\$4.95
AR-COP350 Calligraphy 3mm	\$4.95
AR-COP355 Sketch Nib Super	\$4.95
AR-COP360 Sketch Nib Med	\$4.95



## 400 Copic Tweezer

Our special COPIC Tweezers give you an easy no mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.95

## SINGLE SKETCH MARKERS

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush-like nib available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

## Single COPIC SKETCH Markers

\$5.95

All Single Colors Available on-line at  
www.bluelinepro.com or  
call 859-282-0096

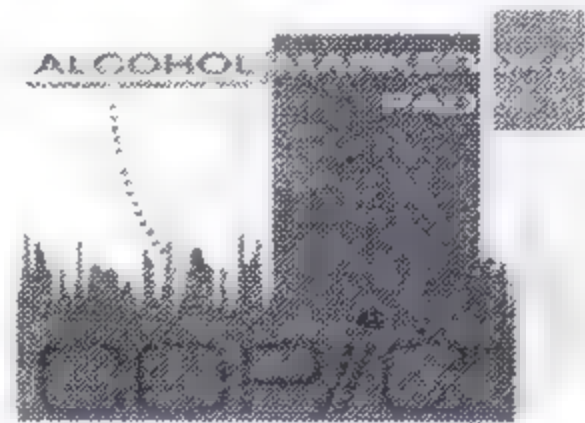
AR-COP450 Colorless Blender	\$5.95
AR-COP45100 Black	\$5.95
AR-COP45110 Special Black	\$5.95
AR-COP452 Sketch 12 Basic Set	\$21.40
AR-COP454 Sketch 36 Basic Set	\$214.20
AR-COP456 Sketch 72 Set A	\$428.40
AR-COP458 Sketch 72 Set B	\$428.40
AR-COP460 Sketch 72 Set C	\$428.40
AR-COP462 Sketch 72 Set D	\$428.40
AR-COP465 Empty sketch marker	\$5.95



## • 500 Copic Opaque White

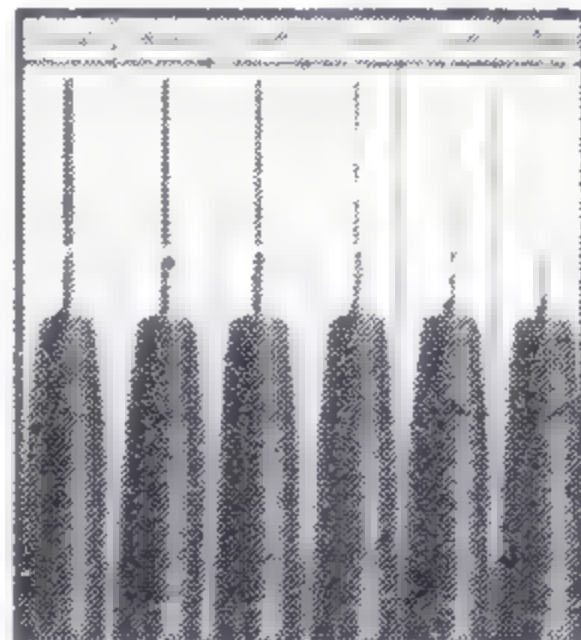
COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$11.95



## • COPIC PAPERS

AR-COP510 Copic	
Alcohol Marker Pad A4	\$1.95
AR-COP520 Copic	
Alcohol Marker Pad B5	\$2.95
AR-COP530	



**COPIC's MULTI LINERS** drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths (from .05 to 1.0 mm) while the brushes come in three different sizes: small, medium and large.

## MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.95
AR-COP610 Multiliner .01	\$2.95
AR-COP620 Multiliner .03	\$2.95
AR-COP630 Multiliner .05	\$2.95
AR-COP640 Multiliner .08	\$2.95
AR-COP650 Multiliner 1.0	\$2.95
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia ML .05	\$2.95
AR-COP672 Sepia ML .1	\$2.95
AR-COP673 Sepia ML .3	\$2.95
AR-COP674 Grey ML .05	\$2.95
AR-COP675 Grey ML .1	\$2.95
AR-COP676 Grey ML .3	\$2.95

## • SETS

AR-COP680 Multiliner Set A	\$20.65
AR-COP690 Multiliner Set B	\$26.55

## Copic Multiliners SP

## REFILLABLE AND REBUILDABLE!

New waterproof pigment based REFILLABLE, SP Multiliners. These sturdy aluminum pens are available in 10 different sizes - perfect for all your drawing needs.

AR-COP41154	
COPIC MULTILINER SP 3	\$6.95
AR-COP41161	
COPIC MULTILINER SP 35	\$6.95
AR-COP41178	
COPIC MULTILINER SP 5	\$6.95
AR-COP41185	
COPIC MULTILINER SP 7	\$6.95
AR-COP41192	
COPIC MULTILINER SP	
BRUSH PEN	\$6.95
AR-COP41307	
COPIC MULTILINER SP NIBS .03	\$3.95
AR-COP41314	
COPIC MULTILINER SP NIBS .05	\$3.95
AR-COP41321	
COPIC MULTILINER SP NIBS .1	\$3.95
AR-COP41338	
COPIC MULTILINER SP NIBS .2	\$3.95
AR-COP41345	
COPIC MULTILINER SP NIBS .25	\$3.95
AR-COP41352	
COPIC MULTILINER SP NIBS .3	\$2.50
AR-COP41369	
COPIC MULTILINER SP NIBS .35	\$2.50
AR-COP41376	
COPIC MULTILINER SP NIBS .5	\$2.50
AR-COP41383	
COPIC MULTILINER SP NIBS .7	\$2.50
AR-COP41390	
COPIC MULTILINER SP	
BRUSH NIBS	\$2.50
AR-COP41406 REFILL CARTRIDGE A	\$2.50
COPIC MULTILINER SP	
(.02 .05 .07 .1 mm)	
AR-COP41413 REFILL CARTRIDGE B	\$2.50
COPIC MULTILINER SP	
(.02 .05 .07 .1 mm & brush)	

## AIR MARKERS

## 705 ABS-1 Kit

ABS-1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. It comes with 1 Air Grip where the pen goes in. 2 The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air.) 3 The air hose (it connects from the bottom of the air adapter to the top of the canister.) 4 The air can 80/5. The air can holds 100 ml. square with 3 holes in it so that you can stand the different sizes of air cans. This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$72.95

## Airbrush Marker Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Air Grip. This item is great for the artist on the move. ONLY the D-60 can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$29.95
AR-COP720 Starting Set ABS-3	\$36.95
AR-COP730 Air Grip	\$22.95
AR-COP740 Air Adapter	\$14.95
AR-COP750 Air Hose 1/4 to 1/8	\$28.95
AR-COP755 Air Hose 1/8 to 1/4	\$26.95
AR-COP760 Air Can D-60	\$11.95
(7 to 8 minutes of use)	
AR-COP763 Air Can 80	\$10.95
(15 to 20 minutes of use)	
AR-COP765 Air Can 180	\$14.95
(40 to 45 minutes of use)	



## • COPIC DRAWING PEN F01

Permanent waterproof stainless steel tip line width .01 mm (depends on drawing pressure). Ideal for lining and lettering. Works great with rulers & spoolable.

AR-COP19948 \$4.95



# DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How to Draw fan, the Deleter line of products is here for you. The Deleter line includes color over-ays, screens & screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double-tipped markers. Give them a try today!

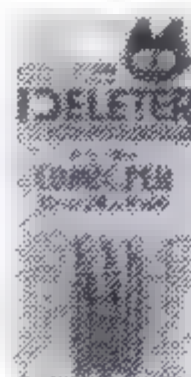


## Deleter Inking Accessories Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aaji-pens (Tama-pen)  
AR-DEL3411003 \$4.50

## G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line  
AR-DEL3411004 \$4.00



## Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details  
AR-DEL-3411002 \$4.00

## Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines  
AR-DEL3411007 \$12.50



## Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines  
AR-DEL3411006 \$4.00



## DELETER INKS

### Deleter Black 1

Works well drawing lines and painting  
AR-DEL3410001 \$6.95

### Deleter Black 2

Permanent Ink, can not be removed with an eraser  
AR-DEL3410003 \$5.40

### Deleter Black 3

Completely waterproof with mat finish  
AR-DEL 3410004 \$5.40

### Deleter White 1

Great for touch ups and white details  
AR-DEL 3410002 \$6.95

### Deleter White 2

Great for touch ups and white details  
Waterproof  
AR-DEL 3410006 \$4.50

## Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

### AR-DEL3115005 Neopiko Line 05

### AR-DEL3115010 Neopiko Line 1

### AR-DEL3115020 Neopiko Line 2

### AR-DEL3115030 Neopiko Line 3

### AR-DEL3115050 Neopiko Line 5

### AR-DEL3115080 Neopiko Line 8

### AR-DEL3115100 Neopiko Line 10

Neopiko Line Pen each \$3.50

## NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

### Neopiko Marker S1 Set Starter Set

36 markers, 35 colors  
-AR-DEL311-0201 \$84.95

### Neopiko Marker 36A Set

36 colors: Coffee, Ivory, Blush, Pink, Powder Pink, Light Brown, Ocher, Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White, Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown  
-AR-DEL-311-0203 \$84.95

### Neopiko Marker 36B Set

36 colors: Primrose Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7  
-AR-DEL311-0204 \$84.95

### Neopiko Marker 72A Set

72 colors: Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian  
AR-DEL311-0202 \$180.00

### Neopiko Marker 72B Set

72 colors: Coffee, Ivory, Blush, Pink, Powder Pink, Light Brown, Ocher, Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White, Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7  
-AR-DEL311-0305 \$180.00

### Neopiko Marker (Skin Set)

Color Code T1  
12 colors: 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream  
AR-DEL311-0101 \$28.95

### Neopiko Marker (Brown & Gray Set)

Color Code T2  
12 colors: Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9  
-AR-DEL311-0102 \$28.95

### Neopiko Marker (Pale Color Set)

Color Code T3  
12 colors: Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green  
-AR-DEL311-0103 \$28.95

### Neopiko Marker (Light Color Set)

Color Code T4  
12 colors: Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink  
-AR-DEL311-0104 \$28.95

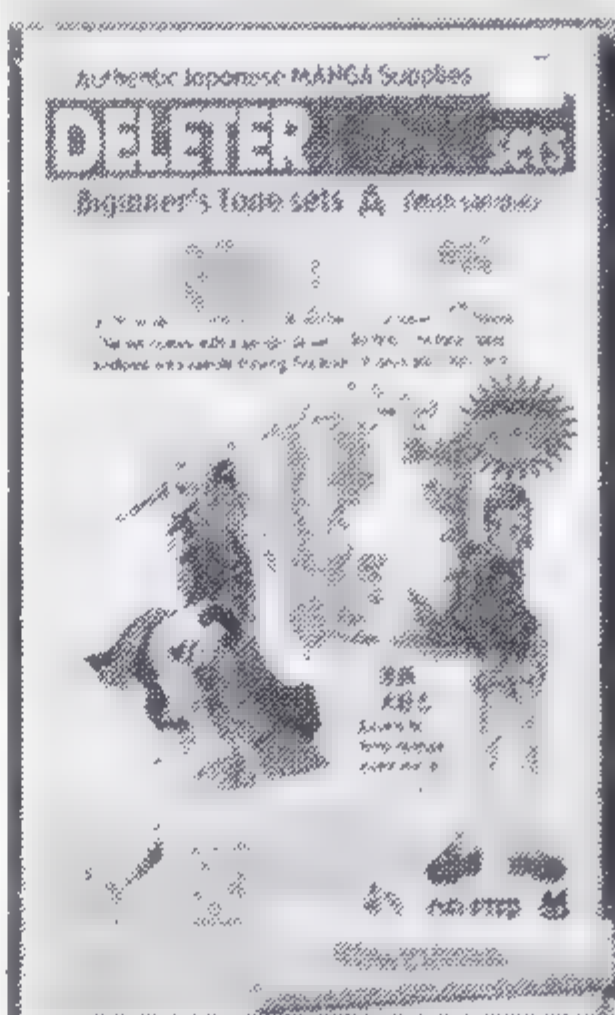
### Neopiko Marker (Middle Color Set)

Color Code T5  
12 colors: Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald  
-AR-DEL311-0105 \$28.95

### Neopiko Marker (Dark Color Set)

Color Code T6  
12 colors: Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian  
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## NEW



### TOFF SET A

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Each set has different tones and artwork

### Neopiko Marker (Skin Variation Set)

Color Code T7  
12 colors: Coffee, Ivory, Blush, Pink, Powder Pink, Light Brown, Ocher, Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan  
-AR-DEL311-0107 \$28.95

### Neopiko Marker (Super Pale Set)

Color Code T8  
12 colors: Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White, Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky  
-AR-DEL311-0108 \$28.95

### Neopiko Marker (Smokey Color Set)

Color Code T9  
12 colors: Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown  
-AR-DEL311-0109 \$28.95

### Neopiko Marker (Light Variation Set)

Color Code T10  
12 colors: Primrose Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green  
-AR-DEL311-0110 \$32.99

### Neopiko Marker (Middle Variation) Color

Code T11  
12 colors: Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green  
-AR-DEL311-0111 \$28.95

### Neopiko Marker (Gray Variation Set)

Color Code T12  
12 colors: Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7  
-AR-DEL311-0112 \$28.95

CHECK ON-LINE FOR NEW DELETER MARKER SETS AND SUPPLIES!

## NEW



### TRIAL PEN SET

Contents: 1 each Pen holder, Maru-pen tip, G-pen tip, Saji-pen tip, 3 Postcard-sized manuscript paper  
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**ELECTRIC ERASER and REFILLS****KOH-I-NOOR ELECTRIC ERASER**

Designed to erase both lead and ink from paper and film. Features a heavy-duty maintenance-free 115v motor protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser.

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Contains a trouble-free motor that delivers up to 4,500 rpm fully charged. Versatile two-way operation: cordless or AC. Long lasting rechargeable battery break resistant LEXAN case. Lightweight, portable recharging stand powerpack plus a No. 287 vinyl strip eraser.

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Cordless, Rechargeable

**KOH-I-NOOR ERASER REFILLS**

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-AR-ER287 Soft Vinyl pencil 10 box \$5.95

**ALVIN ELECTRIC ERASER**

Durable high-quality UL-listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.

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**TOMBO DUAL MARKERS (BRUSH)**

Dual Brush-Pens Tombow A double-headed brush-pen with a flexible nylon fiber brush tip on one end and a line tip on the other. With non-toxic, fast drying, water-based odorless ink that blends to create any color desired.

Tombow Brush Black

AR-TOM56621 \$2.95

Tombow Colorless Blender

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**6-COLOR SETS**

**Bright** (Crimson Imperial Purple Process Blue Process Yellow Rhodamine Red and Sea Green)

AR-TB56142 \$16.50

**Earth Tone** (Chinese Red Chrome Orange Dark Olive Dark Plum Orange and Sadie Brown)

AR-TB56143 \$16.50

**Pastels** (Carnation Coral Glacier Blue Mist Purple Pale Yellow and Purple Sage)

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**10-COLOR SETS**

**Bright** (Black Blender Chrome Orange Crimson Imperial Purple Process Blue Process Yellow Rhodamine Red Green and Ultramarine)

AR-TB56145 \$27.50

**Earth Tone** (Blender Chinese Red Chrome Orange Dark Olive Dark Plum Orange and Sadie Brown Sand and True Blue)

AR-TB56147 \$27.50

**Pastels** (Asparagus Blender Carnation Coral Glacier Blue Mist Purple Pale Yellow Mint Orchid and Purple Sage)

AR-TB56146 \$27.50

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Dr. Martin's

Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.

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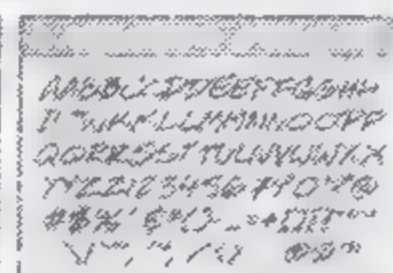
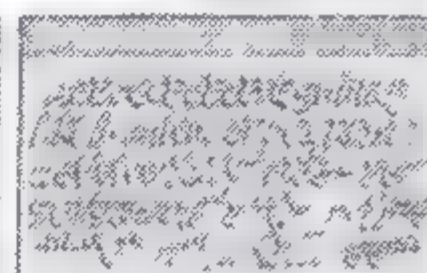
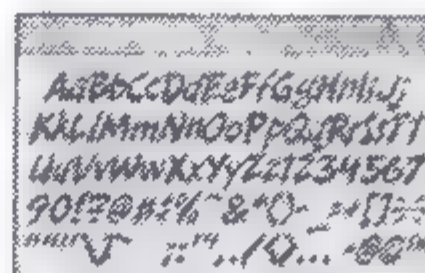
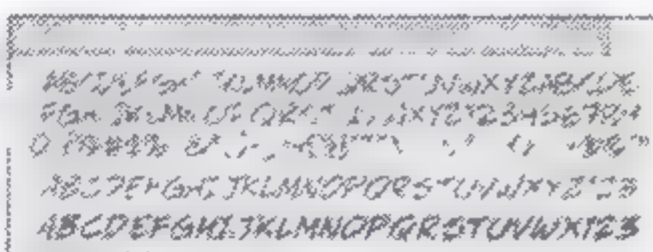
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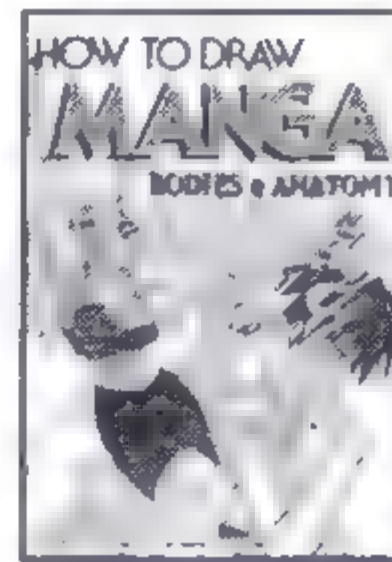
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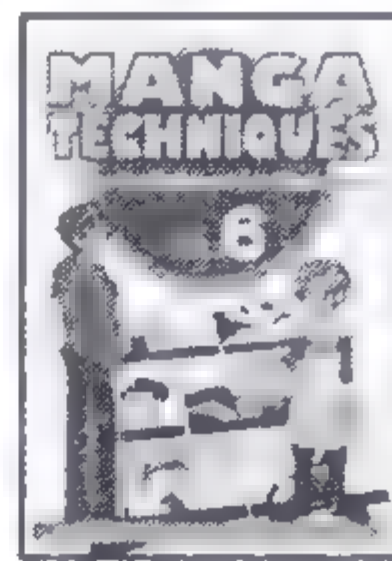
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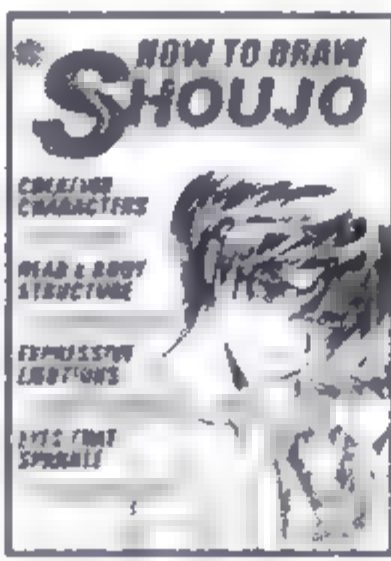
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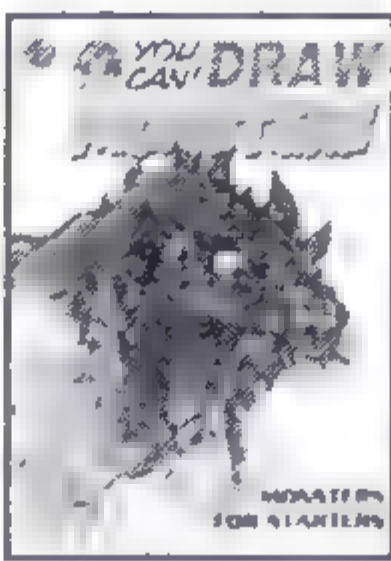
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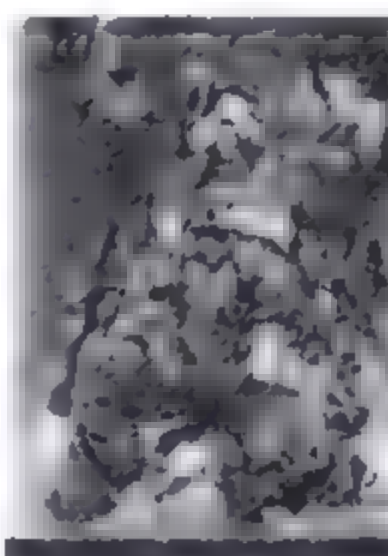
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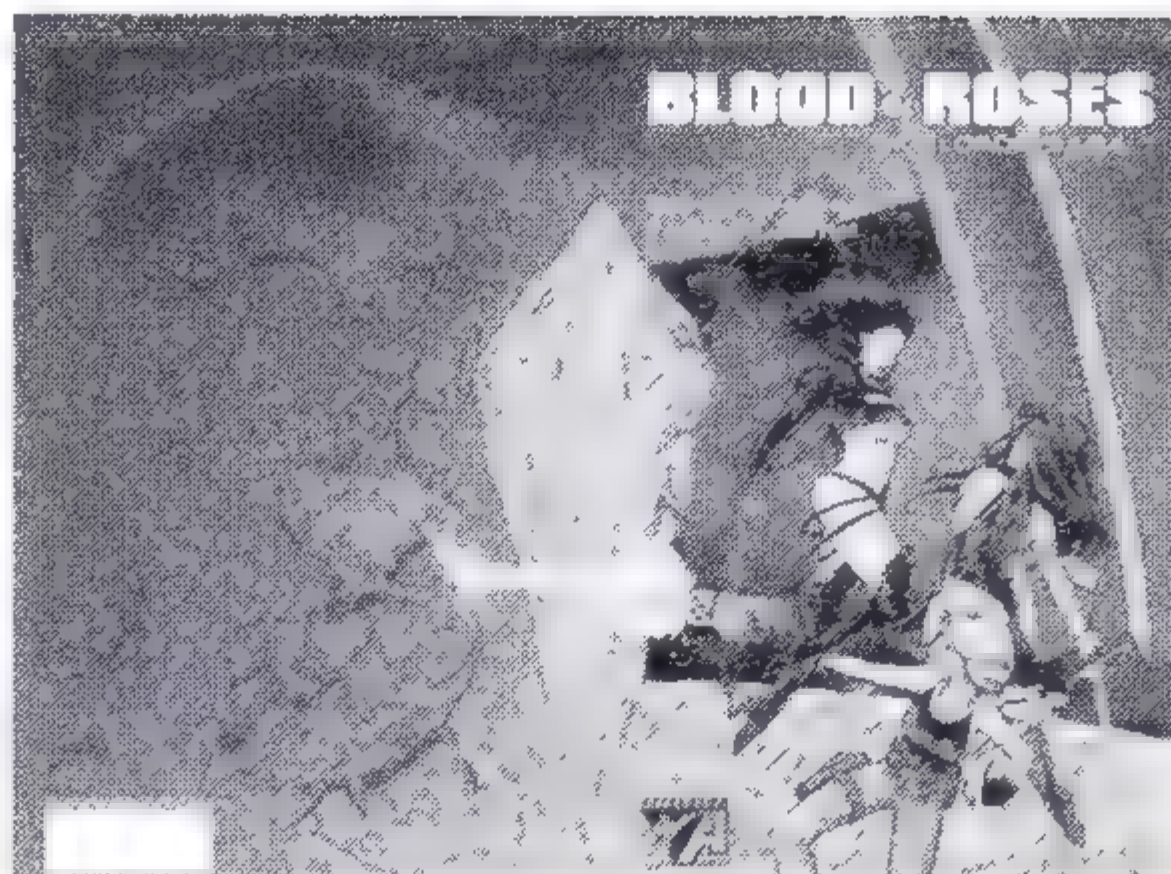
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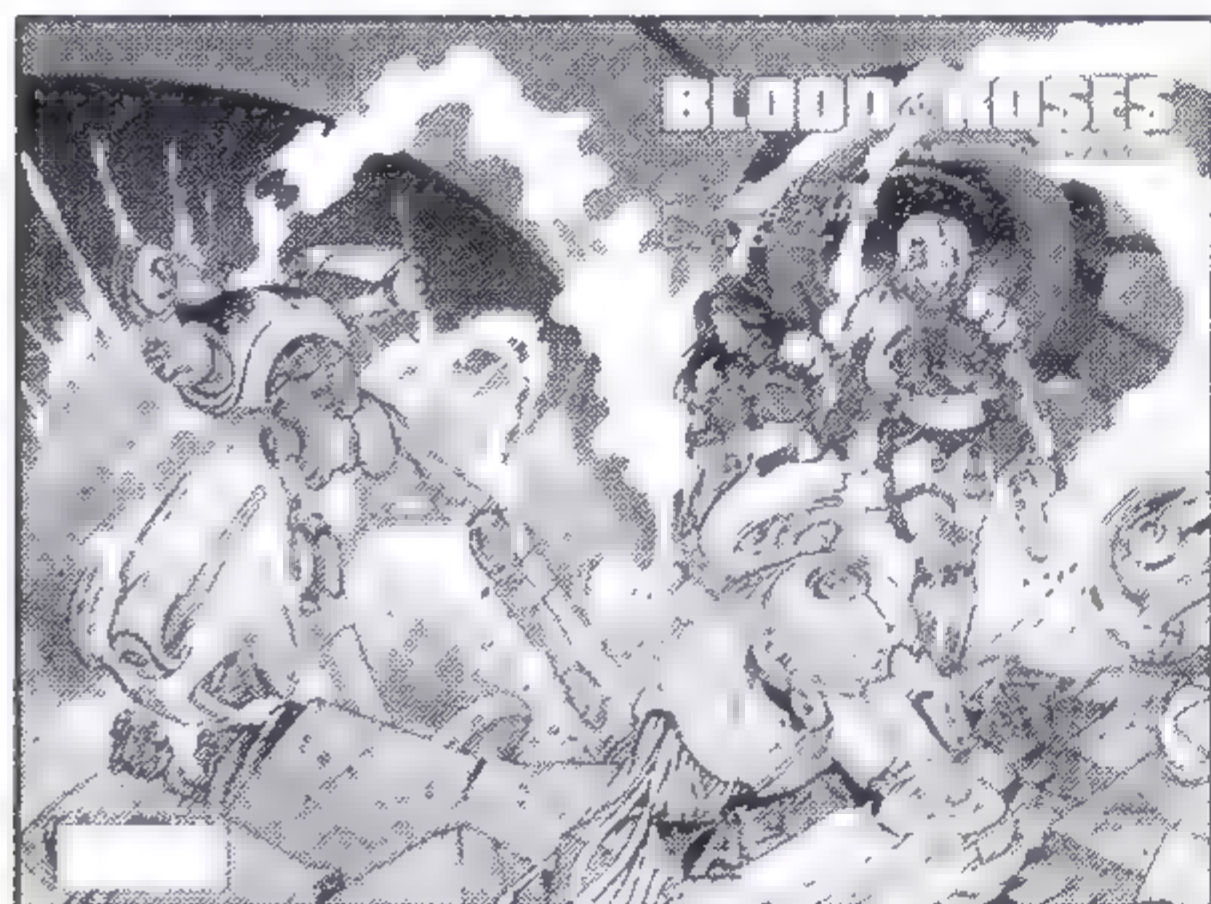
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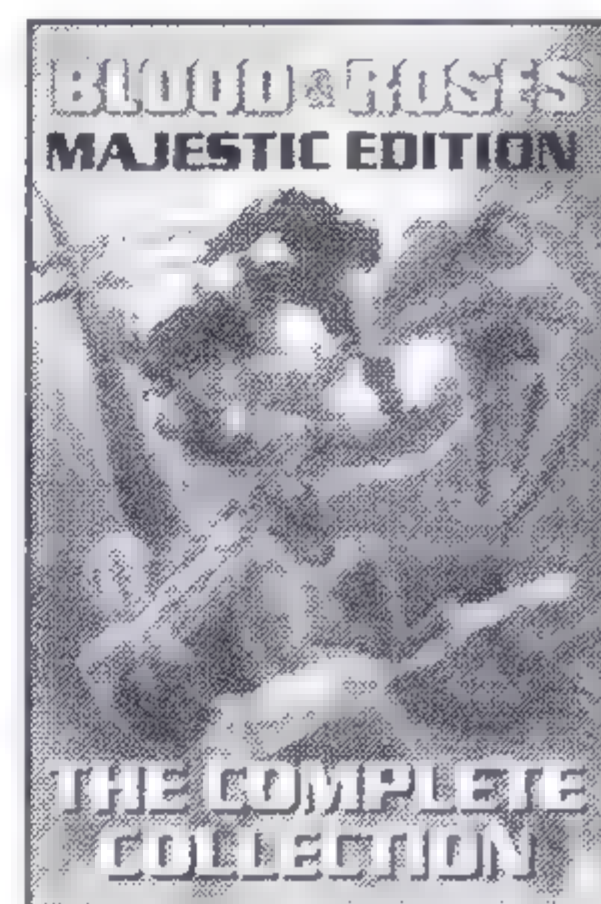
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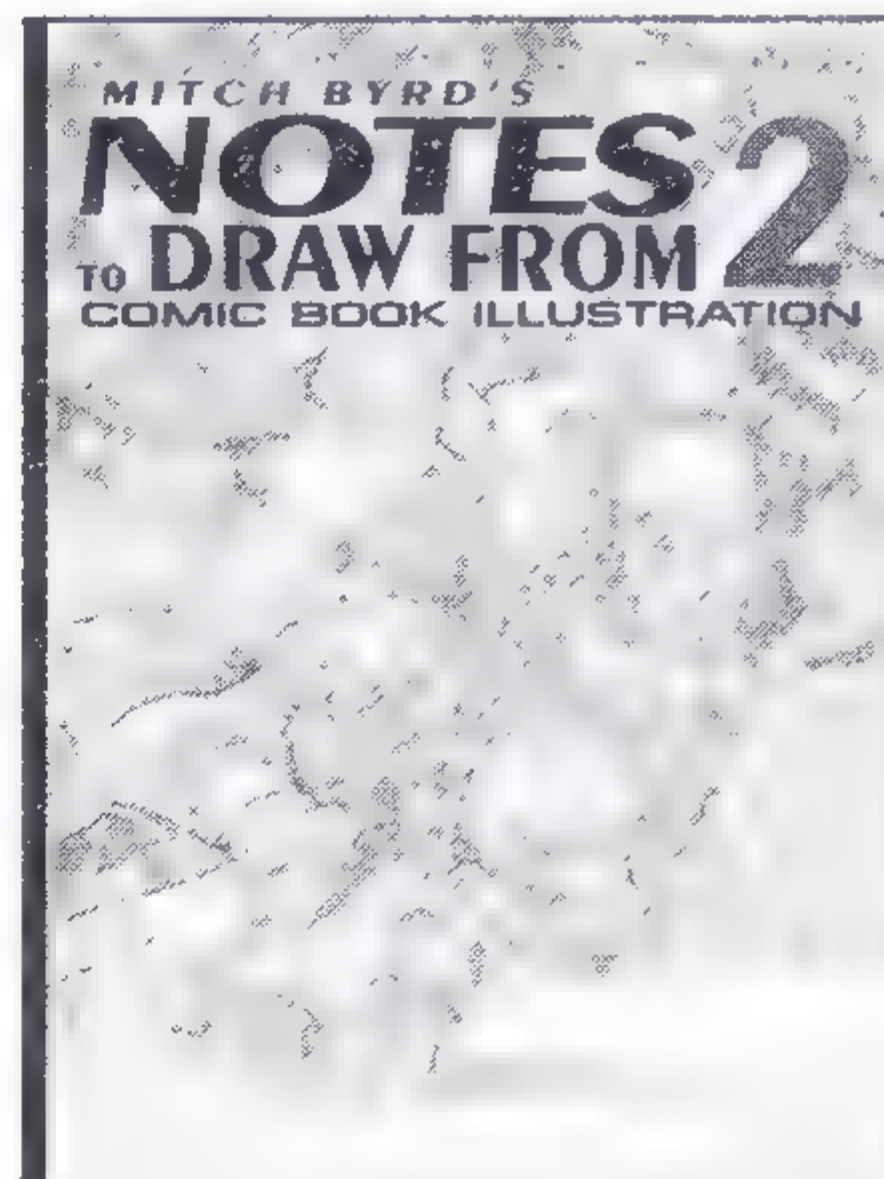


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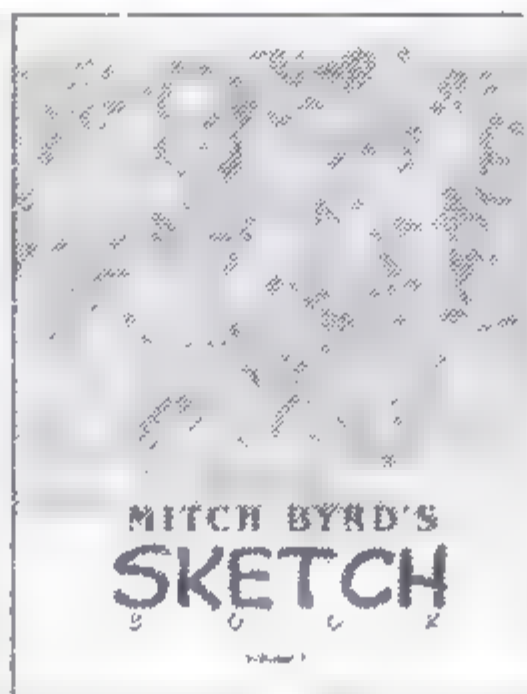
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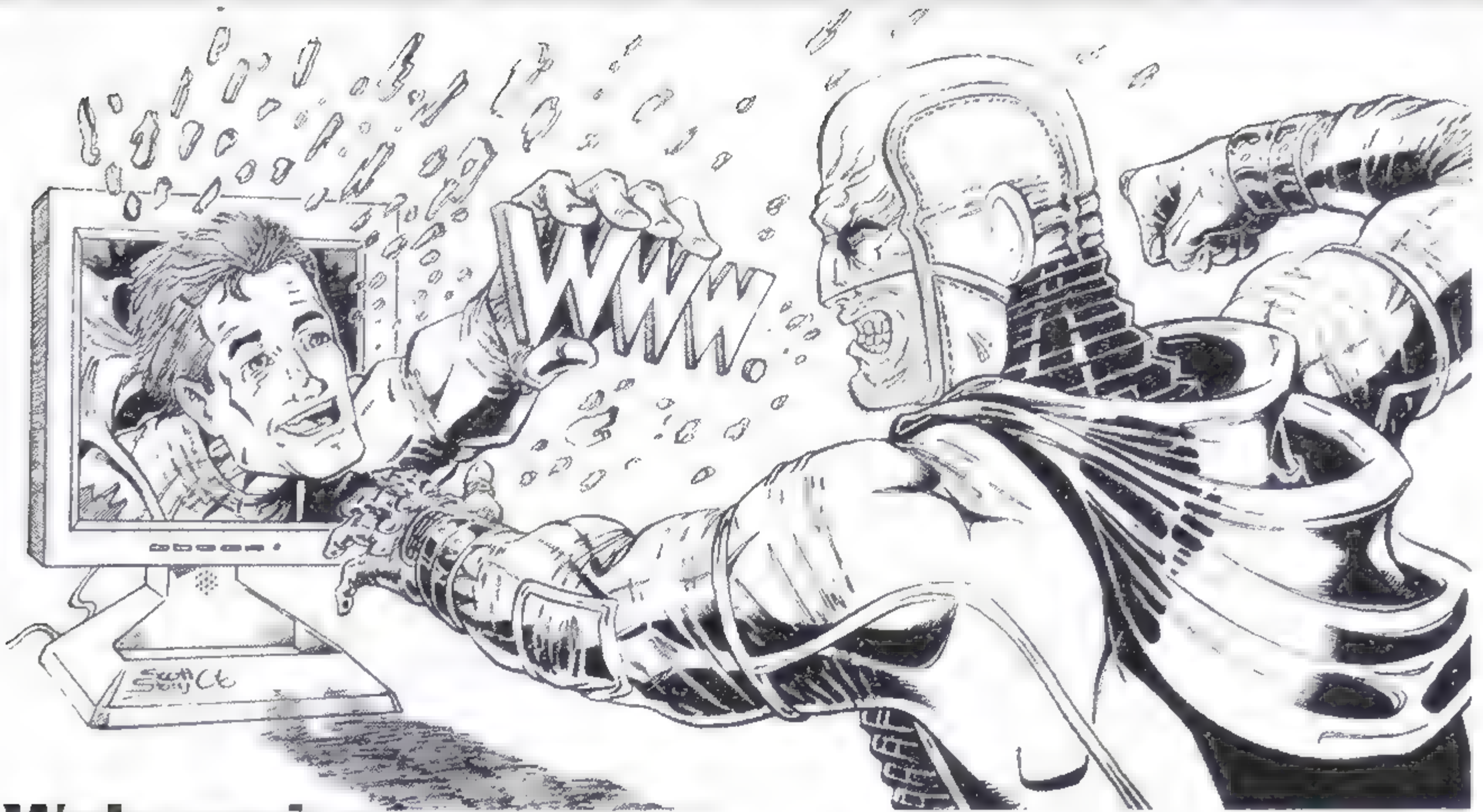
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## Webcomics

# Why Cartoonists Enjoy Doing Webcomics

(and, if they don't, why they should)

by Scott Story

It has been said that nowadays the independent comic scene is webcomics. That is an exaggeration, of course, but there is also a seed of truth to it. The webcomic scene has become a great testing ground for new talent, an alternative venue for existing comic creators, and an affordable way for cartoonists to build a fan base. The days when webcomics were the domain of a few pioneering cartoonists are over, and now it has become a viable business for comic creators who want to reach a bigger audience for with less investment.

That sounds great, but why would you, as a cartoonist, make the jump onto the World Wide Web? I'm glad you asked! Without further ado, here are my top ten reasons why webcomics rule!

### 1) Profit

Small press comics rarely make any money these days—breaking even is usually considered a success, but most indy comics fail even to do that. Yes, there are exceptions, but they are just that: Exceptions. Even comics published through established publishers are not guaranteed to break even or be profitable.

Webcomics, on the other hand, usually make some money. If your comic is on a subscription site, or subsidized by second party ads, or is a feeder for selling related merchandise, then chances are that it will make a little money. How much is a "little" money? Probably not much, and cartoonists that actually support themselves with their webcomics are few indeed. If your webcomic gets ten thousand or more original hits a day, you will probably get a good revenue stream, but the vast majority of

webcomics do not get that much traffic. Still, a little extra spending money is a step ahead of just breaking even or losing money.

### 2) Cost

In traditional comics, printing is usually your primary cost. This is because to get a favorable price per unit printed, you have to order a minimum of a thousand (or more likely two thousand) copies. Follow this up with shipping fees, which are not cheap. There is also the cost of hiring collaborators, such as pencilers, letterers, etc., which may well end up being as expensive as the printing itself—finding collaborators who will work for the fabled percentage of net profits is a risky venture indeed, and you will probably get what you paid for! All of this adds up to making self-publishing an expensive venture!



Publishing a webcomic, on the other hand, is a very different proposition. There are no printing costs, and web hosting may (or may not) cost a fraction of the money you would have spent on printing. There are free hosting services to be found, such as Comic Genesis, and if you are part of a webcomic collective such as Komikwerks or Keenspot they may well pay you for letting them host your comic. If you decide to make your comic blog based, for example, there are numerous free blog hosting services.

Webcomics do not change the equation in finding and paying collaborators. Talent still costs money, and that is why so many webcartoonists are jack-of-all-trade creators who handle everything themselves.

While discussing cost, it is only fair to mention print-on-demand technology, or POD, a relatively new type of printing where it is feasible to print only as many copies of your work as you need. POD is very price effective when ordering anywhere from 1 to

999 copies, but even then the cost per unit is too high to make distribution to the direct market profitable without raising the cover price to prohibitive levels. Instead, POD is a great tool for collecting your webcomics into print for sale at conventions, local shops, and for promotional purposes.

## 3) Color

Printing color comics with traditional offset printing or POD usually doubles prices. That is why most indy comics are printed in black and white, or black and white with grayscale tones added. It is not impossible to find a foreign printer for your book to keep the cost down, but this is a potentially risky proposition, and often the printing turnaround time is much longer.

Webcomics, by contrast, cost no more or less to publish in color than they do in black and white. You cannot beat those economics!

## 4) Distribution

There is only one major distributor for the direct market, Diamond Comic Distributors, Inc., and there is no guarantee they will choose to carry your comic. If they do pick it up, they will buy the book from you at a hefty discount off the comic's cover price, and then they, in turn, sell to specialty comic shops. Once they have solicited your comic, if it fails to meet their benchmark in sales, then they may cancel the book outright and cancel all existing orders. To stay above their minimum quota, you may well have to inflate the price of your comic, although this makes it less competitive with other comics on the racks. (This is a generalization of the process, so if you have questions it is best to discuss them with your Diamond sales representative.)

Distributing webcomics is easy, since as soon as you post it to the web it is immediately available anywhere in the world 24/7, not just comic specialty stores. Price point for webcomics is really not an issue in the same way it is for print comics, because distribution only costs as much as your hosting fees.

## 5) Accessibility

Accessibility and comics is a double edge sword. On one side, you can argue that dragging around your favorite comics can get bulky and heavy, and if you consider them collectibles it may not be reasonable to carry them around anyway. Plus, when you read comics in public, you have to bear the interruptions from people making comments such as "they still make comics?" There's also the issue of storage, because if you read traditional comics long enough you are bound to collect numerous long boxes of old comics: These are bulky, heavy, and storing them correctly means purchasing Mylar sleeves and acid-free backing boards. On the other side of the issue, you can take printed comics all the places they do not have computers hooked up.





Webcomics are quite convenient, because you can read them at work, and probably no one will be the wiser. You can read them anywhere there is a computer with internet access, or anywhere you take your notebook computer along. Most hotel rooms now have free high-speed internet hookups, making them webcomic accessible. Webcomics are also handy because you do not have to worry about storage and clutter. Many webcomics are even available for reading on your Sony PlayStation Portable or Apple iPods, making them as convenient as old ink and paper comics.

## 6) Production Lag Time

Print comics, once completed, take anywhere from two to four months (or even longer) by the time they are printed, solicited, shipped, and placed on the shelf of the local comic specialty store.

There is no production lag time with webcomics. When a new page is done, you can post it to the web right away. Since webcomics are usually serialized, this speeds things up even more, since you do not have to have the entire comic completed to post a new page. In other words, you do not need twenty-two pages of material completed—with webcomics, when you finish a page, you can “publish” it. If you do not plan to collect your webcomic in printed format later, you do not even have to consider how many pages the story should run—you can simply ignore the old twenty-two page format for whatever works best for you!

## 7) Shelf Life

Indy comics usually have a one-month shelf life at the local comic shop, maybe longer if the retailer leaves old issues behind new issues. After that, the comic is off to the back issue bins, or maybe even the quarter bins. The comic might have an after-market life, passing from collector to collector, or not. (Even if it does, that’s not money you are collecting)

Once archived, a webcomic has a perpetual shelf life, and it can be read by new fans again and again just as if the comic were new. If the webcomic is sold by downloading or subscription, those old pages are evergreen. Years from now, new fans can get turned onto the series and begin reading it from the beginning, all without having to search it out and pay some secondhand dealer a premium for hard copies.

## 8) Audience

All small press print comics are jockeying for roughly the same, limited audience. No one knows for sure how many fans purchase indy comics, but it is probably only a few thousand buyers. Consequently, few indy print comics ever exceed five thousand units sold, and the majority sell less than a thousand units, most ranging from about 600 to 900 copies each. The reasons for this shrinking audience are numerous, based on the availability of comic shops, the aging of the comic reading demographic,

the emergence of competing media, and other factors.

It is a different story for webcomics. These often grow in popularity to reach thousands of viewers a week, and in some cases tens of thousands of readers or more. The most popular webcomics have around 20,000 to 30,000 unique hits per day! It is true that some webcomics only reach a few hundred fans a week, but these comics are either new, or poorly promoted, or of sub-par quality, or all of the above. (This is not unique to webcomics, of course, because the same problems will limit the sales of print comics.)

## 9) Interaction

Due to production and distribution lag time, most readers will not bother to respond to your comic, and, if they do, it will probably be when they meet you at conventions, not by email or ground mail. Fan opinions gathered in this way will generally be gotten long after the cartoonist has moved on to something new, and perhaps long after the fan himself read the comic.

In the case of webcomics, if you have a forum, or some type of talk box or blog format for your comic strip, readers have the option of reacting immediately to your comic. Yes, forums, blogs, and talk boxes can help a print comic as well, but even then only after the long production and distribution turn around time.

## 10) Advertising

While promoting your print comic on the web is cost effective, buying print advertisement space is definitely not free, nor are retailer-directed post cards, travel for in-store signings, working the convention circuit, or other, similar measures.

Advertising your webcomic is less expensive for several reasons. First, there is no real evidence that the post cards, signings, or conventions really boost webcomic popularity. Your audience is online, and that is where you are likely to reach them! Trading banners, banner rotation options, shared links, signing up on web rings and comic top sites are typically free. For a nominal fee, you can buy advertising on many popular sites. Search engine optimization, or SOE as it is called, is also free, and it should help bring in visitors as well. One useful method for bringing in traffic is being active on popular forums, and having a link to your webcomic in your signature.

There you have it! If you still are not convinced that webcomics are a worthwhile and viable outlet for you creative endeavors, I suggest that you visit some of the more popular webcomic sites. It will not take long before you are hooked! There is a wide range of material available out there, and much of it is professional grade! Even if you are not interested in making your own webcomic, you can still enjoy yourself by following many of the fine strips online.



# Lettering

## IN THE BEGINNING WAS THE WORD— BUT WHERE THE WORD ENDS UP MAKES ALL THE DIFFERENCE

by Johnny Lowe

Okay, you know the basics of lettering with Illustrator by now, right? If not, that's okay for our purposes here, but do check out the pertinent articles in back issues of *Sketch* when you get a chance. (No, there won't be a test — but we'll know.)

### LITTLE THINGS: PART ONE

Anyone can input dialogue and then place it in a word balloon near the speaker — but you can also do that little extra thing that makes the lettering more than just words the characters say. You can make the dialogue a real part of the drama.

Here's an example of how placement of the text within the panel can add to the drama of the scene. In Illustration #1 Dawn has just received a phone call from Brett. The script for this panel reads like this:

PANEL 2:

DAWN 1: Hey, Brett. No, Emma's not here.

Inputting the dialogue one sentence after another in the same balloon exactly as shown (Illustration #1) would obviously give you what Dawn says to Brett, but only in the most basic terms. By the time we get to this panel, we know that she's answered the phone and that it is Brett on the other end — but doing the dialogue exactly as written doesn't leave any time for Brett to ask "Is Emma there?" Sure, you could say that it's understood what he said to her, but we can make a small adjustment to make the exchange more realistic.

One way to do it would be to add an ellipsis between her sentences (an ellipsis consists of three periods one after the other, i.e., ... — and if you're really cool you'll type the actual ellipsis character rather than three separate periods). Here's how the dialogue would now look scriptwise:

PANEL 2:

DAWN 1: Hey, Brett...no, Emma's not here.

See Illustration #2 to see the new version. This feels more realistic than the first example as there's now a bit of a gap in time between what were the two original sentences.





Illustration #3



Another way to do it — and the way I ultimately did it in the story — is to make separate word balloons for Dawn's bits of dialogue so there's that definite break between each sentence to create the illusion she's listening and then responding to what Brett is saying to her. And thus, this final version, and the balloons in Illustration #3:

PANEL 2:

DAWN 1: Hey, Brett.

DAWN 2: No, Emma's not here.

One other thing you'll notice in Illustration #3 — in addition to separating the sentences into separate balloons, I also placed the first one at the top of the panel and the second and third adjoining balloons at the bottom to further separate them in time.

Illustration #4



## LITTLE THINGS: PART TWO

Here's another panel from the same page (Illustration #4). Brett has asked Dawn if she'd like to join him for lunch, but she says she's already having her lunch — and we see her pouring herself a glass of some alcoholic beverage. Here's the dialogue:

PANEL 4:

DAWN 1: No thanks. I'm already eating.

As written, you will have what you see in Illustration #4. And it's fine, actually — Dawn says "No thanks. I'm already eating." You see her drinking her lunch as well as learn something about where Dawn's character happens to be at the moment. But we can enhance the drama even more. Again, I break up the dialogue into separate balloons:

PANEL 4:

DAWN 1: No thanks.

DAWN 2: I'm already eating.



In the revised panel (Illustration #5) you first read the line above her where she says, "No, thanks," then you see her pouring herself a glass, and then — "I'm already eating." I'm breaking the dialogue here into separate balloons as in the original panel, but this time for a different reason — how the reader's eyes "read" the panel: from top to bottom. Again, a little thing. But it can add that little extra to the storytelling.



Illustration #5

### LITTLE THINGS: PART THREE

Occasionally dialogue might be rewritten slightly by the writer to better match the newly arrived art. The penciler sometimes deviates from the script, whether consciously or not — and the writer must then rewrite or rework the dialogue. That is, if the writer sees the art — the writer does not always have that opportunity.

The dialogue might be adjusted because of the amount of physical space in the panels. Or lack thereof. At the beginning of the comics industry, the pages were lettered before any art was drawn — and the art was simply penciled around it. As the majority of comics today are lettered on the computer, chances are the letterer is the last person to see the art. A good penciler will allow for dialogue and/or captions in the panels, and will leave appropriate space for them.

Sometimes, however, the letterer must be "creative" to fit dialogue into space that is, well...tight. It's the letterer's job to letter the pages so that the dialogue and captions are read in the order they were intended to be read — without covering up pertinent parts of the art in the process. But when space is tight, sometimes the letterer has to do a bit of juggling.

By juggling, I mean moving a word balloon to an adjoining panel where it will fit and *still* work as the writer intended. IF it's the same character speaking. IF the dialogue still works logically. IF it doesn't change the meaning of the script. If this situation occurs, I run any possible changes past the editor or writer first.

Now in the case of this story page (Illustration 6), I was the writer — so I could finesse the dialogue as much or as little as I wished. Here's the script for this page:

#### PANEL ONE

Close on Joseph; his arms are crossed. He's grim.

**Joseph 1:** I'm sorry that happened to you—but none of that justifies murder.

#### PANEL TWO

Similar angle on Joseph.

**Joseph 1:** Look, you're only two feet from Dean. Six people have died here—but you can stop him from doing anyone else...



**Joseph 2:** ...seven.

#### PANEL THREE

Close on Richard.

**Richard 1:** ...w-what?

#### PANEL FOUR

Close on Joseph.

**Joseph 1:** Seven—see the woman almost to the exit doors? The 8-month-old in her arms just croaked. Guess you're a big man today.

**Richard 1 (off-panel):** Stop it!

**Joseph 2:** Another update...

#### PANEL FIVE

Close on Joseph.

**Joseph 1:** ...looks like you're up to eight—Sharon, the cute brunette from your history class that always wears the crucifix.

**Joseph 2:** You shot her in the face—

**Richard 1 (off-panel):** STOP IT!

#### PANEL SIX

Close on Richard, angry but frustrated. He's almost crying.

**Richard 1:** That piece of metal didn't help her, did it!

#### PANEL SEVEN

Close on Joseph. Now he's angry.

**Joseph 1:** The point of that piece of metal is that it helped her deal with you and your punk-ass partner!

**Joseph 2:** Sure, she was scared sh\*tless—but you didn't win.

#### PANEL EIGHT

Close on Richard. He's done, he's out of it. His eyes are scared to death, and his mouth is small.

**Richard 1:** So...so what if I stop Dean—do I get out of this?

#### PANEL NINE

Close on Joseph. His face is now neutral.

**Joseph 1:** All I can tell you is that you have the power to stop it.

#### PANEL TEN

Same angle on Richard as before, but extreme close-up on him, showing only his right eye and part of his face.

**Joseph 1 (off-panel):** Decide now.

As you can see from the script, I originally had only one word balloon in panel one, and had intended all panels to be the same size. But the final layout was much better than I'd originally envisioned. I wanted the smaller panels with the close-ups to give the page a claustrophobic feel, but I found out that the close-ups didn't leave much room for dialogue. So I took advantage of the space in the open panel of panel one for Joseph's dialogue.

Richard, the guy in the cap, originally didn't speak till panel three, and that was only a single word. And just two in panel four — so I was able to comfortably place Joseph's dialogue from panels one, two, and four into panel one by having him say the first batch of dialogue and then move Richard's response from the original panel to the off-panel balloon at the bottom of panel one. That enabled me to place the balance of Joseph's dialogue in the right half of the panel

That gave me the leeway to play with both characters' dialogue and do the back-and-forth between them. I tweaked the dialogue a bit, as you can tell if you compare the art to the script. Space was tight here and there, but it worked out once it was done. And the artist did a dynamite layout that maximized the mood of the story.

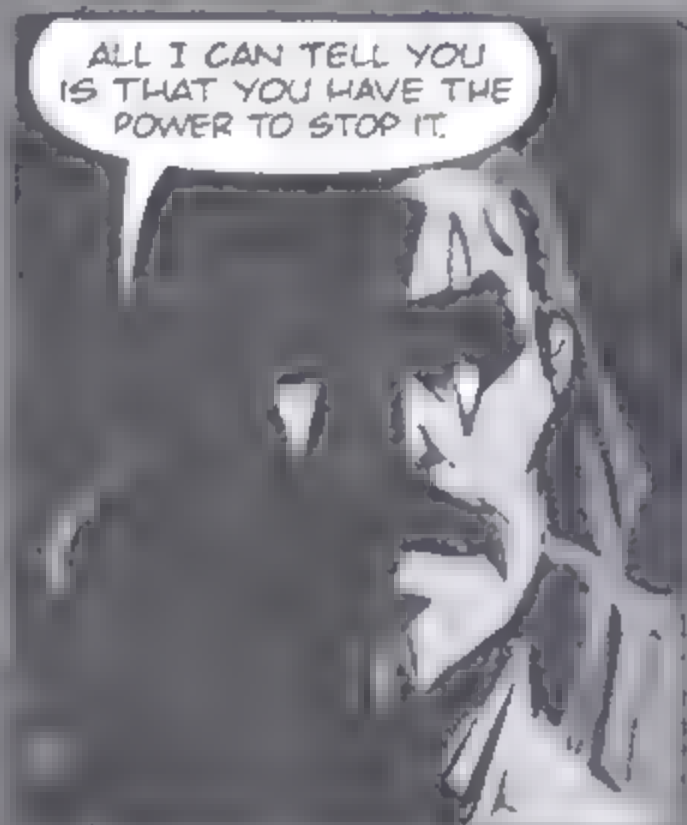
#### FINAL THINGS

These are all just a few small things the letterer can do to help tell the story. Lettering is merely one part of the process in putting together a comic book, but an important part — as are they all. The letterer's decisions determine how you "hear" the characters talk, how you "hear" gigantic machines rumble, or guns fire, or phones beep, or doors latch. And if the letterer does his/her job well, you don't even think about the words — you just enjoy the story.

#### SIDEBAR

I hasten to add that when I'm lettering a comic, I'll talk with the writer or editor with whom I'm working about how to handle that particular story. I don't do anything without asking first — if they don't want me to touch a thing, I won't. It's not my job to edit (unless it is my job to edit). On the other hand, when I letter my own scripts I might end up doing lots of "adjustin'" as I go over each page of the final colored art.







## Tech Tip

# ADOBE PHOTOSHOP

## Blueline Trick

by David Rivera

Three easy steps to creating your own bluelined artwork on quality comic book artboards.

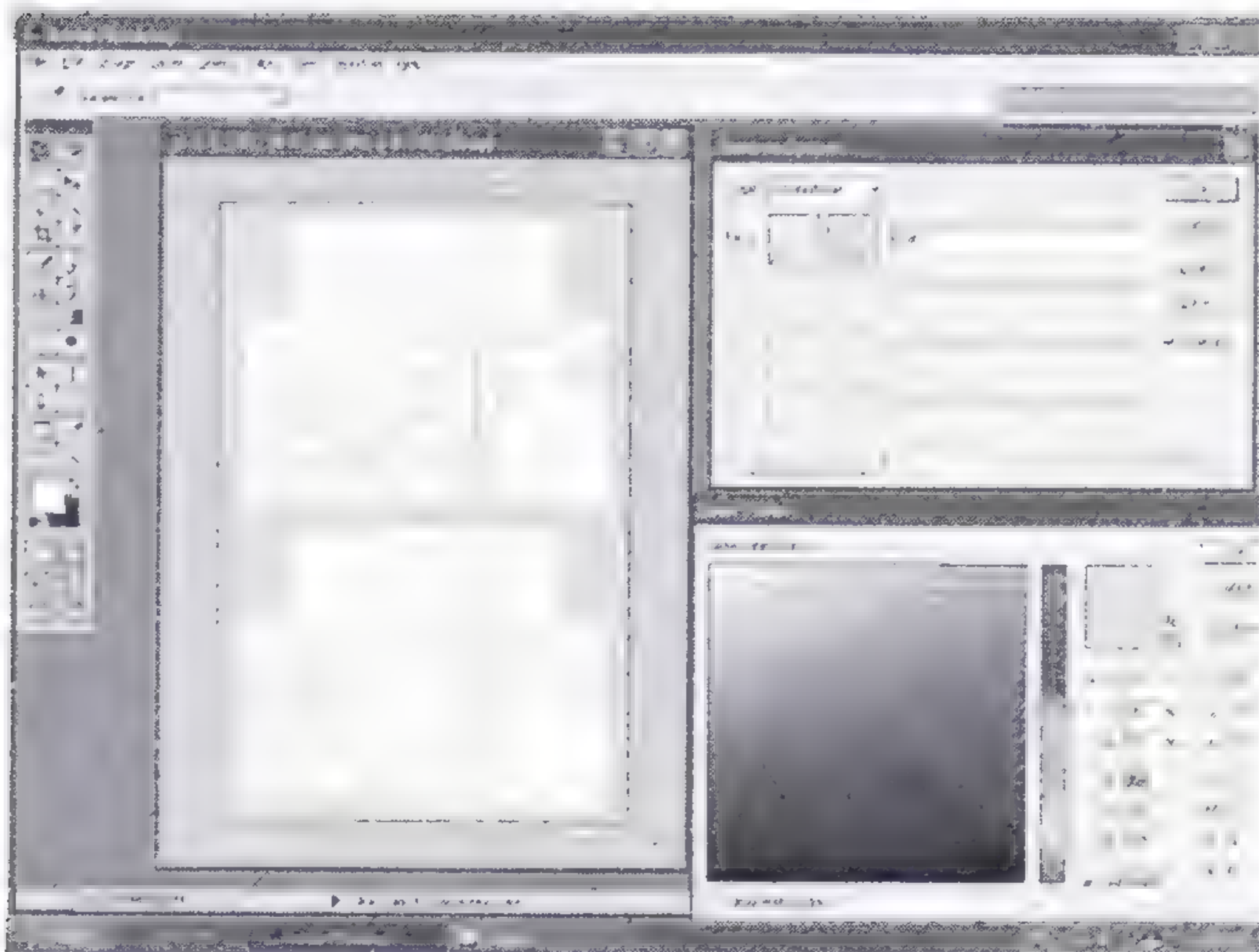
Today many inkers receive their pencils work over the internet. Thus the inker must print the artwork to a quality comic book artboard such as Blue Line Art Premiere Series. Yes I know these boards have a border already printed on them. . . just turn them over and print the other side. Both sides of these boards are the same quality Strathmore



Step 1-Image/grayscale (300-400 dpi)  
Open your image.



Step-2-Image/duotone- (color code-afdaeb (cyan)  
Make sure you save it as cyan (so all you have to do is load it next time).



Step-3-Print it out on  
Bristol board. (I own a  
HP 9800-great for  
printing on heavy  
boards. It also prints  
up to 13x19 paper

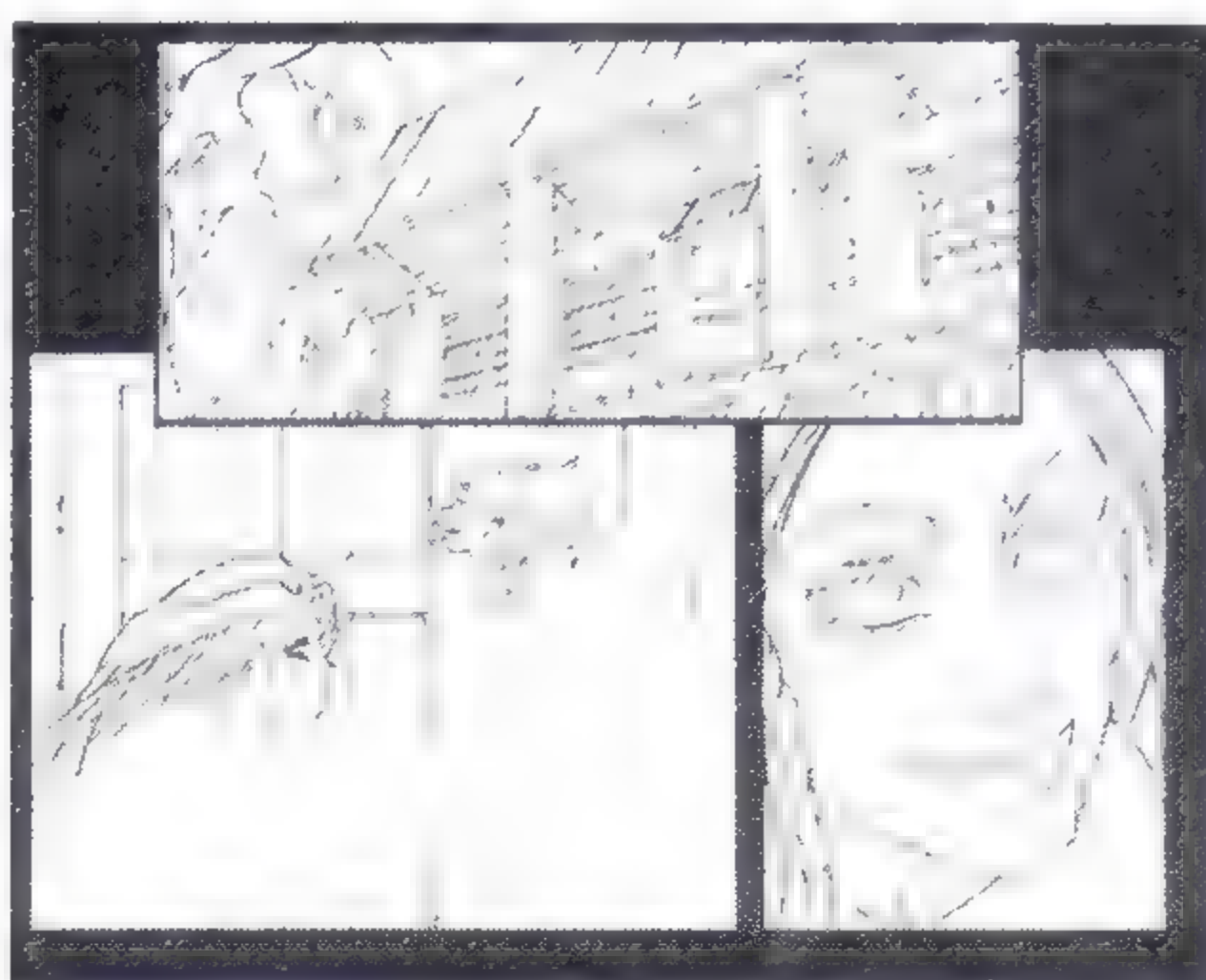
It's that easy. Now  
you're ready to  
begin inking.



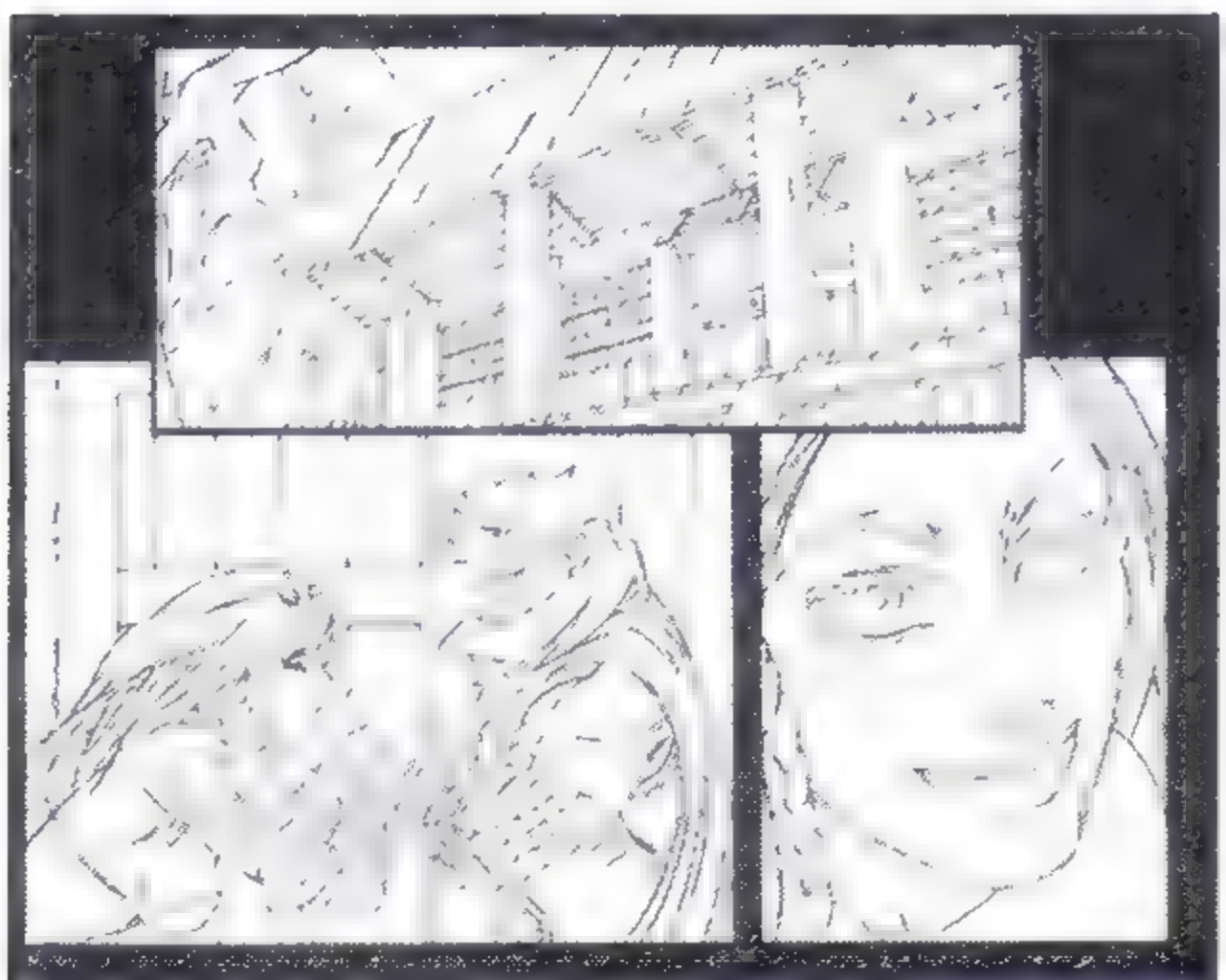
Now we're ready to ink. Take that bluelined artboard to get started. The following is the four basic steps that I take to inking a page.



Step 1- Start on backgrounds first, then work on organics like trees and rocks.



Step 2- Start on difficult things like hair and faces.



Step 3- Add all of the line weights and add x to be filled in later.



Step 4- Add blacks, then tighten up on some line weights.

## Tools

Quill -102  
Higgins Black India Ink  
White Out  
Winsor Newton brushes  
(#1#2#3)  
Koh-I-Noor Rapidograph pens  
or staedtler .1-8  
French curves 3 packs  
Circle templates

## Perfect Portfolio Tips.

No pinups. Show your recent work. 5 pages of sequentials (different artists) 11x17 paper size (more professionals). Don't buy a huge portfolio! Make sure that the portfolio is the same size as your boards (11x17) (You don't want to make the editor aggravated because he can turn the pages because they are too big!) Print up some business cards and some sample packets (8x11) in the same order as the portfolio. (Note: Make sure to have contact info on the back of ever page as well as a cover letter on the front with your resume). When you are conducting an interview always keep eye contact and an open mind. Remember, you do not have to agree with every thing an editor says.

## Advice (for upcoming inkers).

Go to as many conventions and get interviews with some of the industries' biggest names it's also a great way to get work. (If you can't afford many conventions mail out samples every two months to different publishing companies. They like to see fresh work and progress. Also send a SASE (self addressed stamped envelope. That way they can mail you tryout samples. For more tips click on the link [www.riveraonline.net](http://www.riveraonline.net) forums for upcoming inks and updates.



# Letters Forum

*All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and in other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or malice is not of interest. Unless our editor does it.*

*Please send your e-mail missives to [sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com). With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.*

Hello,  
I have been buying your products for years and am stuck. I cannot find a scanner that can fit the boards. Does Blue Line Pro recommend any specific scanners?  
Thanks for your time!  
Doran.

Doran,  
I have a **Mustek ScanExpress A3** USB. It's an affordable 11 x 17 scanner for under \$500. You can find them on-line for a lot less. It works well for lineart and greyscale (penciled artwork).  
Take care,  
Robert Wayne Hickey

Dear Sketch-y Individuals,  
I had to write to commend you on the great additions/changes in issue #30. The magazine just keeps getting better and better.

A couple of personal favorites were: the **Bob Almond** article on tools and **Robin Ator's** article about digital storyboards. Almond's article had me totally geeking out; bouncing between "Yeah, those are cool tools" and "Ooooo, I can't wait to try that!" Robin's article was great because I was not only entertained, but I actually learned something (as a teacher, I always appreciate when that happens).

Equally informative was **Tom Bierbaum's** latest writing article. Being someone who is newly exploring my writing muse, I appreciate any help I can get.

I also liked the interview with **Mark McKenna** as part of Bill's **Alternate Avenues** series. It's good for the "kids" to know that while comics are the coolest medium in the land, there are some equally cool areas outside comics for their artistic and writing talents. And **Banana Tail** looks like a really cute book to boot.

And while it is always a pleasure to see the work of **Mitch Byrd** in these pages, it was nice to see the work of

**Gary Barker.** There is an interesting dichotomy between those two art styles.

Looking forward to #31.

Keep up the great work.  
John Wilson

John,  
I agree that Bill has brought on a talented group of creators that continues to show me that **Sketch** has a place in our industry. The information from these creators is priceless and the help that it offers to the new talent entering our industry is outstanding! (Not to say that some of us older guys don't learn a thing or two from our articles.)  
Take care,  
Robert Wayne Hickey

John,  
(This is **Bill** chiming in, btw.)  
Thanks for the good words. I really appreciate them.  
If I can learn something from hearing from the talented folks out there in the comics industry and pass that along, or if I can get somebody I've admired to contribute some Words of Wisdom for our readers, all the better!

**Bob Almond** is a great example. He and I met at the Chicago ComiCon years ago and now he's a regular contributor, passing along tips and advice on things he's learned along the way.

And **Gary Barker** who's a old friend and an incredible talent who is now teaching other people at Ringling.

**Robin Ator's** another old friend who has great advice and insight. I've known since our days in APA-5 and he's done comics, animation and so much more! And he has an open invitation to contribute more articles whenever he wants, as far as I'm concerned.

**Mark McKenna's** been in the business a long time and I'm glad to have made his acquaintance. It's inspiring to me to see **Banana Tail** continue to grow. I still have a **BTail** refrigerator magnet!

I wish we'd had a **Sketch Magazine** when we were doing the Convention Thing and the Portfolio Review Thing and all that, but the best thing for me is that I learned so much along the way! And I'll try to keep passing that along to our readers!

Thanks, John!  
Bill

Where has **Sketch** been.  
I'm waiting...  
Joe Rumore

Joe,  
We are working on getting it back on schedule. Once you're off your production schedule, it takes awhile to get things back.  
Hopefully **Sketch** is worth the wait.  
Take care,  
Robert Wayne Hickey

**Sketch,**  
Help!!!  
How can I get rid of the blue lines around my Blue Line Art Comic Boards? I love the boards, but is there an easier way to remove the lines?  
Artist-In-The-Closet

Hey Closet,  
It sounds like you already know how to scan your pages and use the Eraser tools to remove the lines. It's not the easiest way to delete the lines but it works.  
Another way is to scan the artwork in color and then select the blue-line color in "color selection" then hit **Delete**. This works for the most part, but it can miss some of the lines. I usually use the eraser tools for the control.  
Take care,  
Robert Wayne Hickey

Send all your letters and questions to: Sketch Magazine, 166 Mt. Zion Road, Florence, KY 41042  
or email  
[sketchletters@bluelinepro.com](mailto:sketchletters@bluelinepro.com)



# APPROACHING A PAGE

by Bob Almond

When I approach a page, I would most-likely tutor an assistant to do it differently than I would if I were to tackle it myself.

I would probably explain to someone *learning* the craft that you should start with the contour lines that define the large figures and objects in the foreground, then gradually work into the background in order that one work out the line weight (**thicks & thins**) relations while at the same time consider the light sources & contrasting shadows. I let them know that the *thinnest* line in the foreground could possible be the *thickest* in the background. Once these relationships are worked out, I would have them handle interior details like further breaking down the larger objects into defining smaller shapes. For example, after doing the contours of a figure, working out the shape and weight of the limbs & head and how they fit in space...then the fingers, nose, muscles, props, etc.

Then there's the *detail* work (uniforms, textures, muscles, folds, wrinkles). Besides these details and those in the surrounding area like background elements they would be ruling lines and using templates for circles & ellipses. Lastly, filling in blacks and, as a compositional & design element, seeing if blacks need to be spotted beyond what was originally laid out; also perhaps one may consider using textures and special effects to further enhance the page. Any anatomical, perspective, lighting inconsistencies, etc. can be adjusted along the way.

Now, after years in the field, when I approach the page, I can honestly say "do as I say, not as I do". I jump in first and frame (outline) all of the black areas with what can be a dull marker, marking 'x's in the shapes so that after I erase, I'll remember what areas need filling in with ink.

Next, I do all of my ruling of lines and template work which allows me to finalize the framing of blacks adjacent to these lines & shapes (I guess I'm compulsive that way). I also use non-photo blue pencil to 'trace' any lines that the penciler may have used an eraser on to render 'white' lines over dark textured areas so that I'll be able to see them later and use white correction fluid for them while I'm in the correction process.

After that, I do all of my brush work. With the brush I do handle all line weight relationships, but I'm also doing all the detail work like feathering at the same time. This allows me to better handle light to dark transitions into the already-framed black shapes. This means that I may also be doing some brush-related textures and effects at this time as well (like dry brush).

Now I'm ready to do my marker detail work, what I call 'fresh' marker work. These are the quick, gestural lines where you want a new marker with good ink flow, like small flash & speed lines, (although they can be any loose, detail lines.) After this I use 'not-so-fresh' markers for drawing any remaining lines and details.

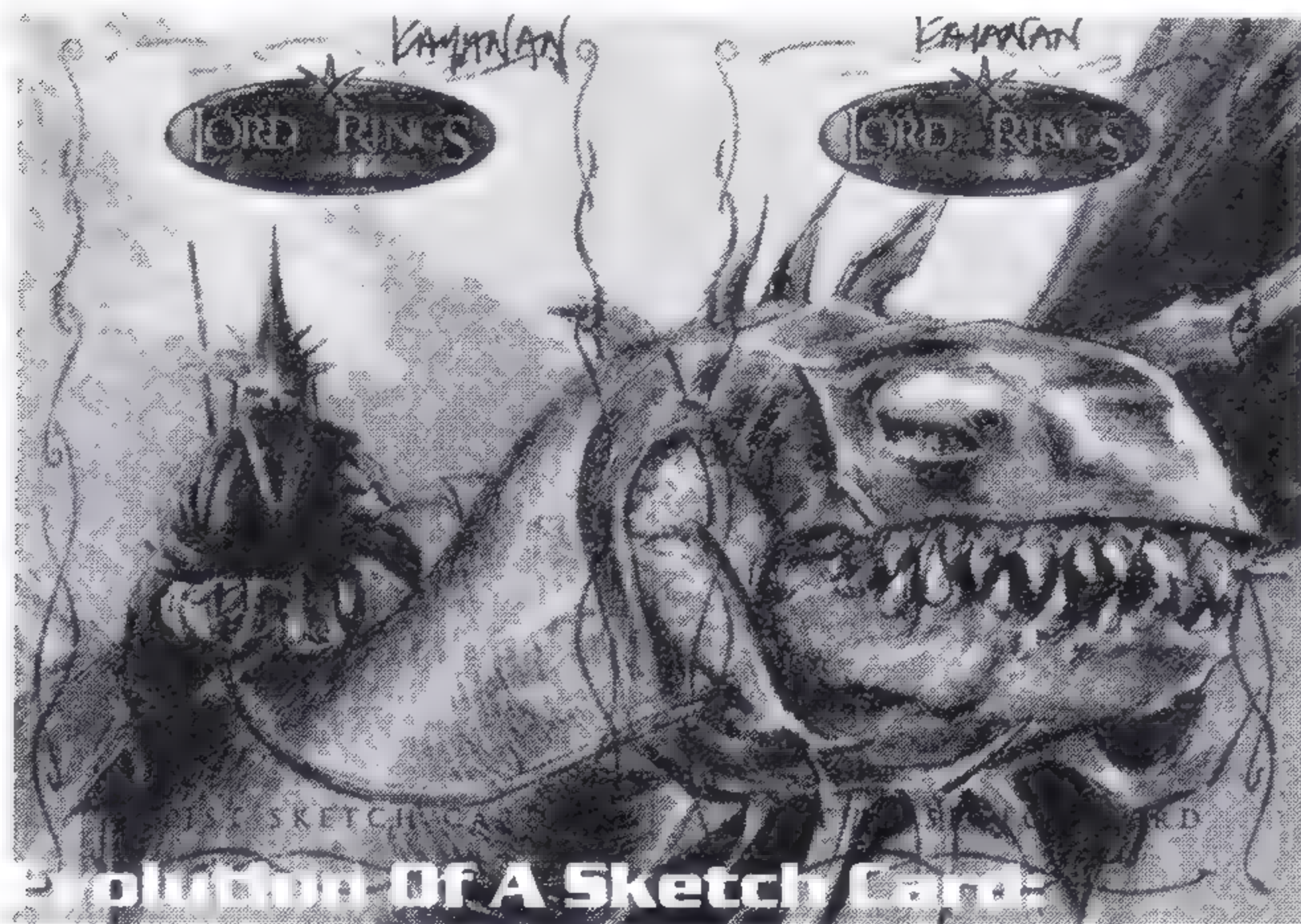
After all that, I erase the pencils from the page, do my special effects (zip, rub-on instantex, razor scraping, ink spatter, smudging, crayon, etc.)

And last, I fill in blacks (so as to not lighten them by erasing) and do all corrections with white correction fluid.

Speaking of mistakes, I learned to mark them with a dot with a thin red pencil or marker so that I can do them all at once later without stopping along the way to fix things since this slows down the production process.

I've also been using an X-acto blade along the way to scrape off the board any minor mistakes. And, like before, along the way I'm fixing anatomical, perspective, and lighting inconsistencies.





# USING COLOR MARKERS IN MIDDLE EARTH

by Rafael Kayanan

I recently finished a set of 250 sketch cards for TOPPS / New Line's LOTR Evolution sets. The sketch cards come one per box (36 packs) and are considered Hobby Cards in the collector's market.

Previously, the majority of the cards (Star Wars related) that I have sketched were in black ink, with a few exceptions touched up with a single color or grey tone.

This go around, I decided to add a tad more in the color department using color markers and pencil.

### My tools:

- Copic Markers
- Tria Pantone Markers
- Prismacolor pencils
- 2H lead housed in Turquoise lead holders.
- Kneaded eraser
- Copic Multiliner SP Pen
- Pentel Brush Pen
- DVD player
- Calendar (see below)

A couple of tools that are often neglected in 'how to' articles are light and drawing board. Since the art in this case is produced on actual 2.5 by 3.5 inch pre-printed trading card stock, it offers a very tiny area that artists would have to focus on for hours at a time. Any mobile art lamp with balanced lighting will do. I use a Verilux lamp with a flexible neck that allowed me to move it around for the best angle.

A small 8 x 10 inch clipboard was substituted for my larger drawing board. Instead of taping the small dudes upon a disproportionately larger surface, the clipboard allowed cards to be positioned at the desired drawing angles. The clip also voided the need for masking tape that may be damaging to the card's surface. It also enabled me to secure multiple cards in a row to depict a single scene across several cards. This is perhaps a way to drive collectors insane, but

a compositional challenge nonetheless since a character must be included on every card.

There are certain criteria a professional artist must keep in mind when you work on licensed sketch cards, so let's review a few.

### PROFESSIONAL REQUIREMENTS:

1. Stay on model.

The artist is an approved New Line/ LOTR talent; the same situation as the Star Wars cards — we were all pre- approved by LucasFilm. So one has to follow certain guidelines strictly. A prerequisite was to make sure the artists adhered to the character likenesses of the New Line film's interpretation of J. R. R. Tolkien's books. One can still make stylistic choices, but the fan must be able to look at the cards and recognize the costumes by Ngila Dickson and Richard Taylor, or the





character design interpretations by Alan Lee and John Howe under director Peter Jackson's guidance. Obviously, not the time to redesign Legolas or Sauron the way you always envisioned them to be!

## 2. Deliver the card in 'mint' condition.

The major difference between illustration for print and sketch card work is that the physical artwork

is NOT the final product. The art is there for reproduction, and in the case of films, concept art or boards are used as roughs for the next stage of production. In the world of card collectors they take the condition of the cards seriously, and it is requested by the card companies that artists use art materials that do not smudge easily. There's a huge difference in the smudging properties between a 6B and 2B pencil leads.

Once I receive the cards from TOPPS, I make sure the blank cards are safely stored at all times. They arrive packed securely between foam buffers. It is quite daunting and exciting to view all the blank cards in the beginning. I note that once I near the middle of the project, another surge will be required to get me over the hump of seeing another batch of 125 blanks.

I begin by sliding out a small stack of five or ten cards, the rest remain safely in the padded box. With each completed card, I prop them up side by side in front of me, so that I can gauge the progress for that day. It can clue me in to step up, or switch subject matter if I notice a wane in enthusiasm seep into the visuals. When I drew a monthly comic, I could determine how the entire book looked rhythmically from a storytelling standpoint using this method. When I finish the cards for the day, I place them back in the box, separating the finished cards from the blanks with a piece of paper, or stacked vertically rather than on their side.

## 3. The next stage is VERY important, DEADLINE!

Tracking the deadline, and organizing your time so that you remain on schedule is crucial. It's easy to become complacent, and slowly delude yourself that you can catch up if you slack off one day. However, work can pile up on you quickly. Watching the films does not count as work from a production standpoint! One day you miss five cards, the next another three... next thing you know you're behind by fifty cards! So I take a wall calendar and a bold color marker and block out the days per number of

cards on it. A daily card quota leaves the weekends free in case of any sudden emergencies. This project happened to fall on the late Thanksgiving / December Holiday season so I had to plan around it.

I considered how long each character would take me to finish one sketch card. For example, I could not plan to draw a Gimli card the same day as a triple card scene depicting Oliphaunts during the Battle of Pelennor Fields. Gimli has that dwarfish braided beard texture, and the Pelennor battle contained hundreds of tiny Rohirrim cavalry. Combined, both subjects would gobble up time. So I would have 'time saving' characters on standby, like the Witch King, a very powerful stark design, although not very complex in its detail. I could use three blank cards to form one multi-card scene (see sample: Oliphaunts) and the rest were Witch Kings from a variety of angles. Or, in the case of a two card multiple (see sample), a time munching detailed close-up image of the Fell Beast was balanced out by its rider, the faster to render Witch King.

## PREP WORK:

Okay, so we're ready to start.

Whoa! Rein that horse, young hobbit! Before every journey one should gather up their supplies. Prior to receiving the blanks, I had my printed matter, and special edition LOTR dvds within reach. I wrote a list of characters that interested me visually, and certain shots or moments that I wanted to revisit. Even a single frame such as Bilbo's ghastly transfiguration as he coveted the ring can now be captured forever on a card. Choice of imagery varies for every artist. Some favored rendering portraits; others chose action poses, depending on their individual preference.

On this project, I focused on moments that captured a particular character's persona, and on the variety of creature designs and textures. As a pre-visualization artist, it was



interesting to note how others approached certain design problems.

It's well advised to make a color swatch chart to place in front of you utilizing similar paper stock. Notate the color code of each marker alongside their swatch. You can glance down, and pick up markers based on how the ink looks on paper rather than the way a marker's barrel color appears. Plus, in the case of the Tria markers, prolonged handling causes the actual marker's barrel color to rub off! So you may end up having to guess the colors of fifty badly faded or chipped looking markers. Try some practice runs using the variety of tips; both Copic and Tria have two tip types per marker. For example, in the case of backgrounds often a wide tip's broad mark is preferable to pecking away with the smaller tip end. Group your makers based on your color palette. If table space is scarce you can keep them grouped in their respective color families in large, plastic self-sealing storage baggies.

## PROCESS:

### STEP ONE:

On the blank card I began using the pencil very lightly, drawing in the gesture of the character. The LOTR logo area was not to be covered up. Choices were made on either staying within the delicate border design, or filling up space, constantly being aware of sparing the logo of marks. Pencils suggest a basic guideline for the inking stage that follows. I hold the pencil almost sideways between the thumb and index finger. The loose grip prevents me from tweaking the details too soon. On many occasions, I strayed from the reference image's angle and would tilt the 'camera' to keep things fresh and away from a direct representation of a still image.

### STEP TWO:

If I felt adding a pure black line for clarity was required, I used the Copic Multiliner SP (.01 or less) to accentuate. Beware. Unless it is intentional, any black line at this scale can appear too thick. Next, pick out the 'power points' or directional path of the image with the pen. Power points are lines that accentuate the flow of the image. These broken lines

become my guide for the next stage...COLOR!

### STEP THREE:

Since the card already had a light pre-printed dominant tan surface, it covered a lot of color I would have added as a base color anyway. The card's color stock was very fitting, because the film itself had a similar earthy binding color theme. There was also a predominance of violets, greens and rich blues in the films. LOTR conceptual designer Alan Lee work uses a lot of Payne's Grey as well. Vibrant reds were saved for special elements like the lava or the eye of Sauron, so a subtle violet, a pale blue or light gray were utilized as my 'second' layer of color, paper stock being the first. A dominant color represented every character as well, for example: less pale violets on Gollum, more on Galadriel. I establish a light source with a single color at this point, but know that marker COLOR does not create form. TONAL value does in their contrasts between light and shade.

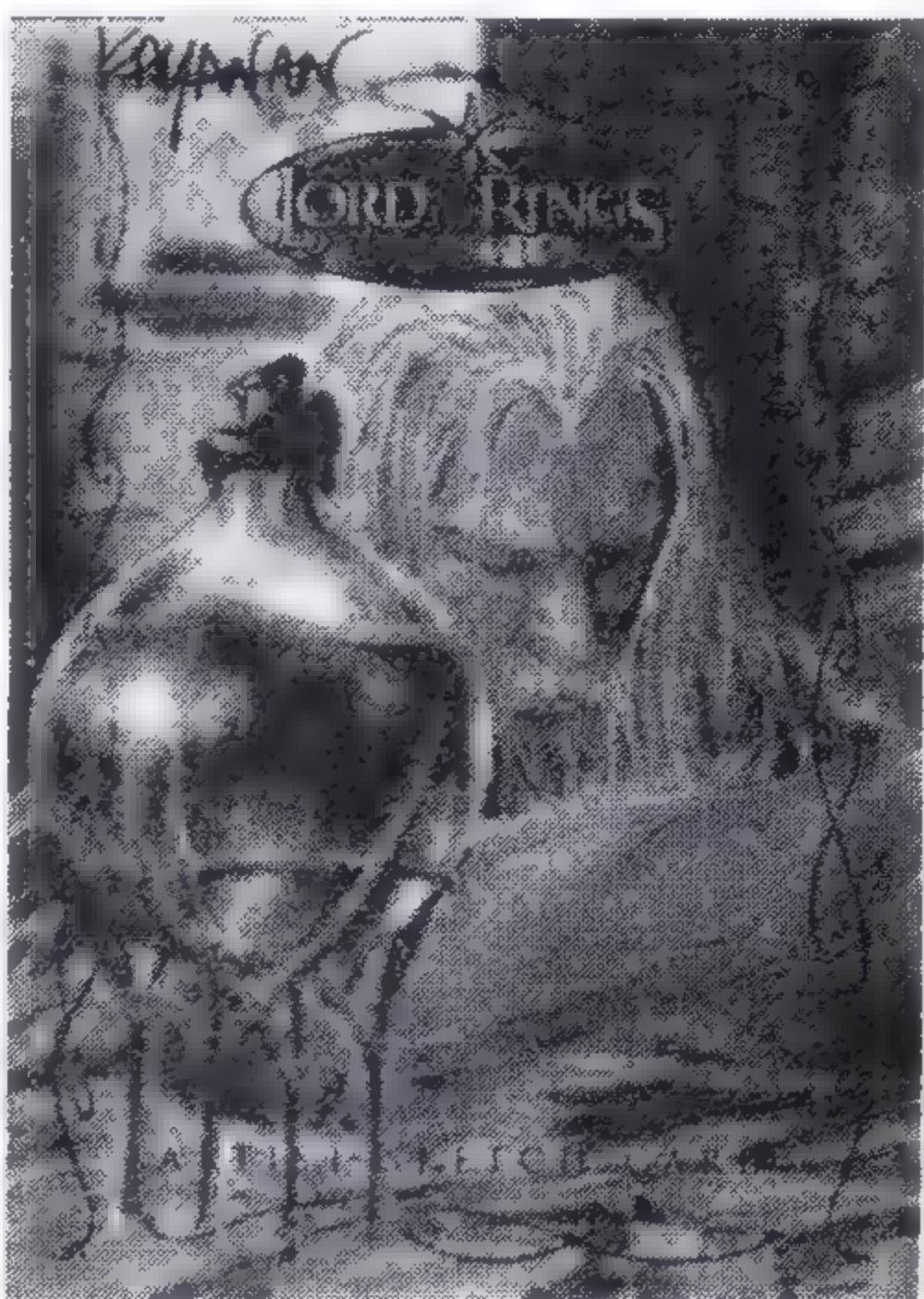
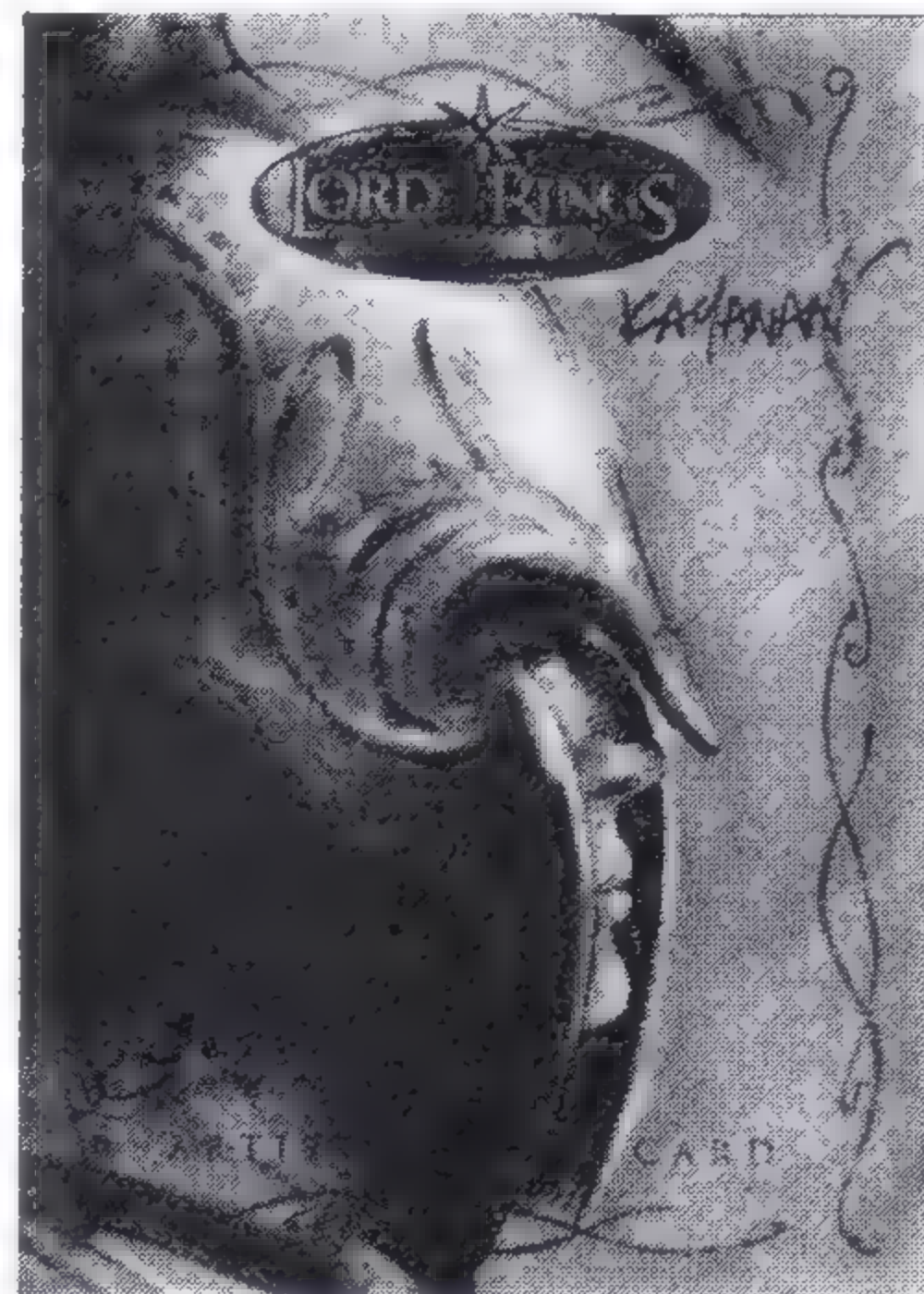
I rarely shaded with the pencil because excessive lead muddies and causes blending problems once the markers enter the process. I don't have too many chances to erase after a certain stage, erasing can damage the paper surface, nor do I wish to stay focused on one card too long ... remember it is still a sketch! Don't want to be too PRECIOUSSSS! (pardon me)

### STEP FOUR:

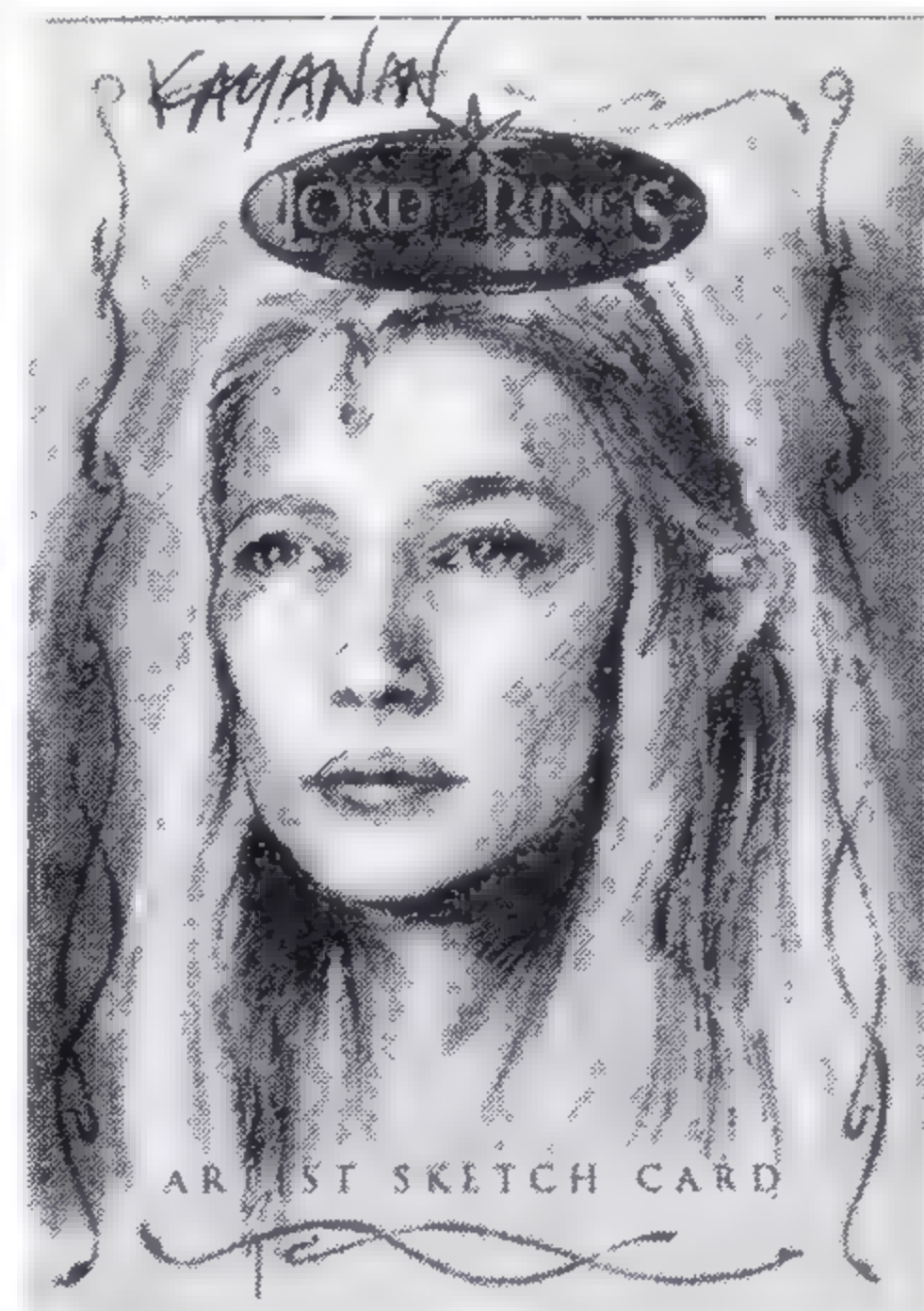
I check back at my image reference(s), and begin to discern secondary colors to pull or recede sections of the image. Unlike watercolors, I can't soften the tonal value by blotting with water. I have to keep in mind the TRUE colors which flow out of markers. I adapt by softening with the use of a separated line as I draw, or apply the color in dabs to imply light creating form. I work from light to dark due to the marker medium's limitations. Another option is to apply a flat color then soften the tone with a lighter Prismacolor pencil. This is the same concept one would utilize with an airbrush to apply a light coat over a darker one to make elements recede

in the picture plane. Once again, I grip the pencil loosely as I apply the lead. Remember to allow the marker ink to dry before layering any pen or pencil mark, this ensures you maintain the integrity of paper surface and color values intact.

For foliage, I added stipple marks of various colors to create depth without over-rendering. Paper color counts as another color so leave spaces open







when appropriate. The marker medium is not as forgiving as watercolor, and maintaining the schedule is essential – I switch to the next card if I find myself getting locked onto one card. There are additional cards to sketch that day!

Also, get used to being somewhat obsessive-compulsive concerning marker caps staying secured after each handling. Dried up markers due to negligence can cause unnecessary delay.

#### STEP FIVE:

Continue by adding details applying darker toned colors, and black ink if needed to spot. With some sketches, I boldly outlined small figures using the Pentel brush pen to prevent them from becoming overwhelmed by a busy background. Some cards, like the small backlit figure of Aragorn opening two huge wooden doors at King Theoden's inner court (see sample) I used a scribbling texture with a black Copic Multiliner to keep him light but still pulling him forward from the background. Here's a good example of allowing tones, not color, to complement one another to create volume. Note how the doors are merely swatches of color with different tones.

It could be one color with two differing tones and it would achieve a similar function of shaping form due to the contrast of values.

#### STEP SIX:

I polish off the whole image by applying another color similar to a final binding glaze, or a light pencil coating (usually white) to pick out highlights or do the opposite, soften edges. Highlights come in a variety of tonal values, however if all highlights are inappropriately applied with equal intensity (example: pure white), the results are an overabundance of hot spots interpreting equidistant forms, ironically causing a technique designed to create the illusion of depth to further flatten the image.

On some cards background color is introduced late in the game. Some images can appear stiff, so I choose a vibrant background color, or apply a color in the background in a gesturely manner to perk it up. If I want to add 'drybrush' elements to pop an area out, I will use the Prismacolor pencils as a worthy substitute for this method. If solid black is required I use the Pentel brush pen sparingly and only after all the majority of color has been applied. I sign each card as they are finished.

All of this may read like a ton of work, but with constant practice, these methods become second nature. We do complex things all the time, but practice and more practice allows us to progress and evolve. These methods can be used on other projects like marker comps or roughs for a more detailed painting.

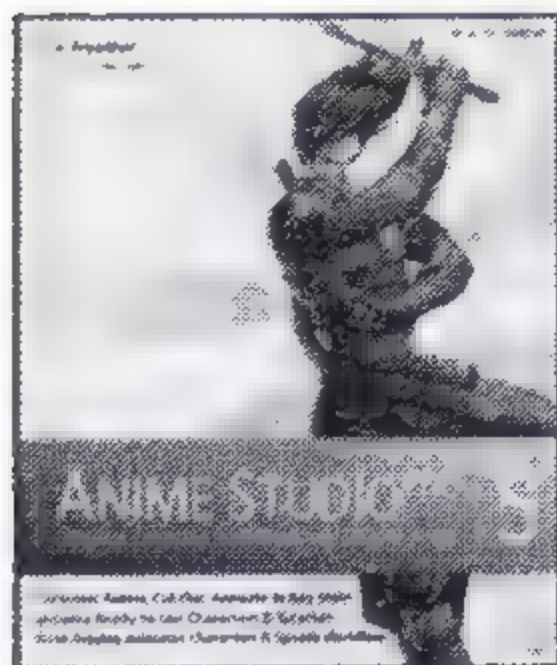
Lastly, with all the cards finished, counted and neatly returned to their box. I make sure to pack everything securely. It so happens that I live in Manhattan, so I got to personally drop off the cards at the TOPPS HQ. It was exciting to see all the FED EX packages arriving into art director's Matthew Saunder's office. With all that heartfelt work from so many talented individuals, I can see the appeal of sketch cards on a whole other level!

Check out some more excellent samples of artist sketch cards at: <http://www.lotrsketchcards.com/> And more info about various TOPPS entertainment cards can be found here:

<http://www.topps.com/ent/>  
Rafael Kayanan website:  
<http://members.aol.com/kayanancomicart/home.html>



# BOOKS, TOOLS, ETCETERA...



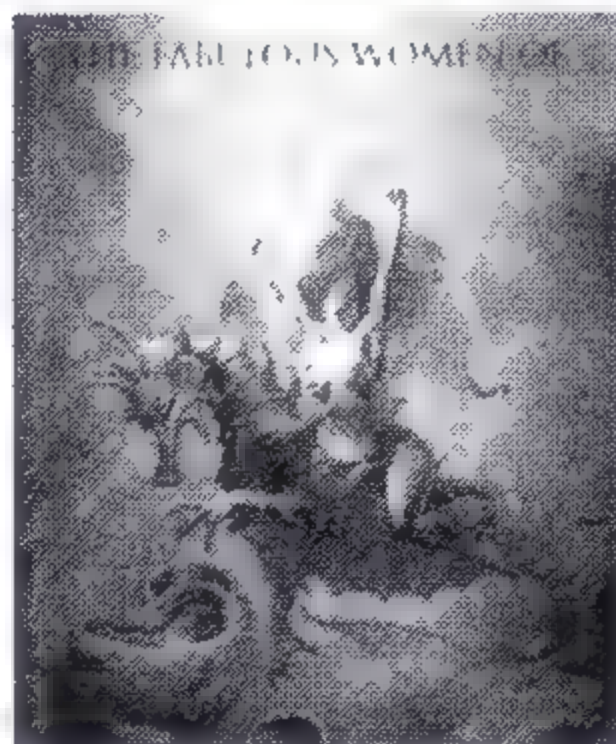
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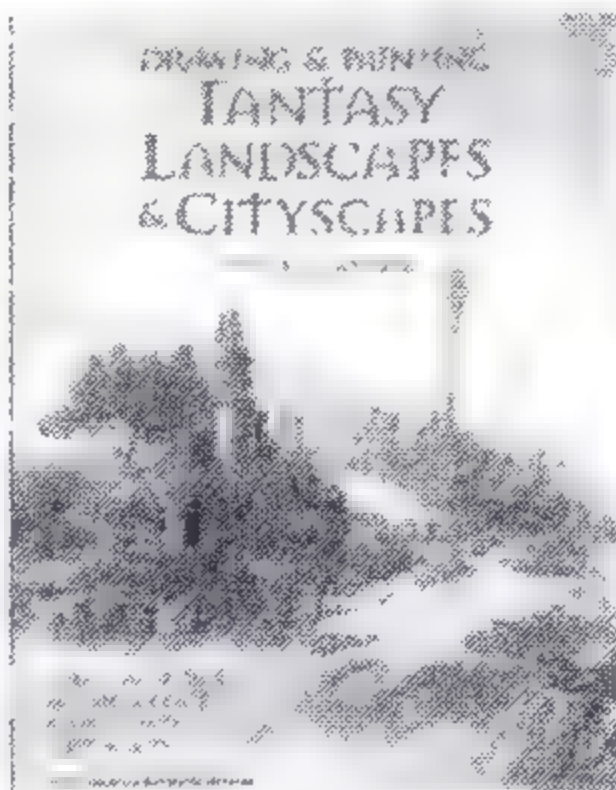
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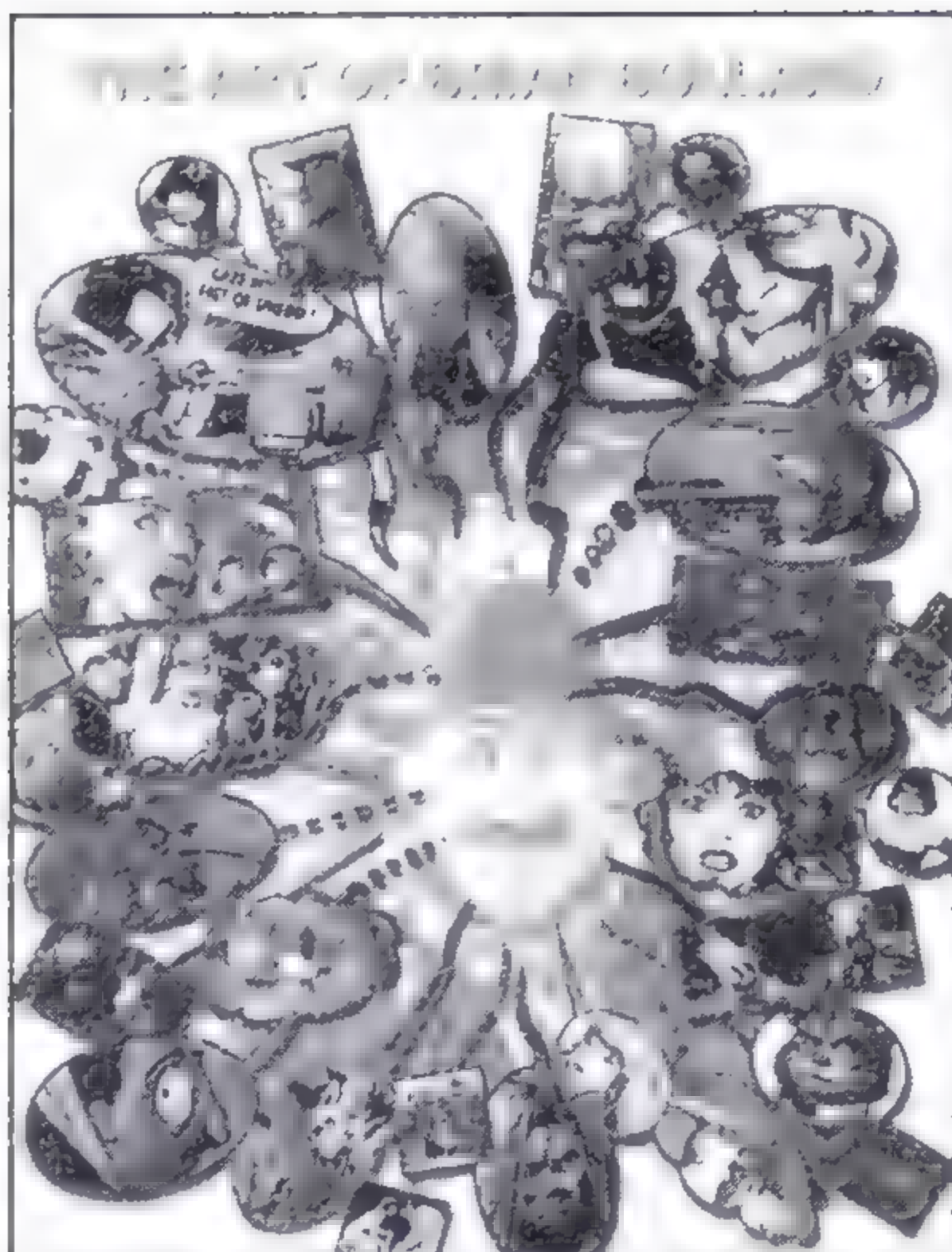
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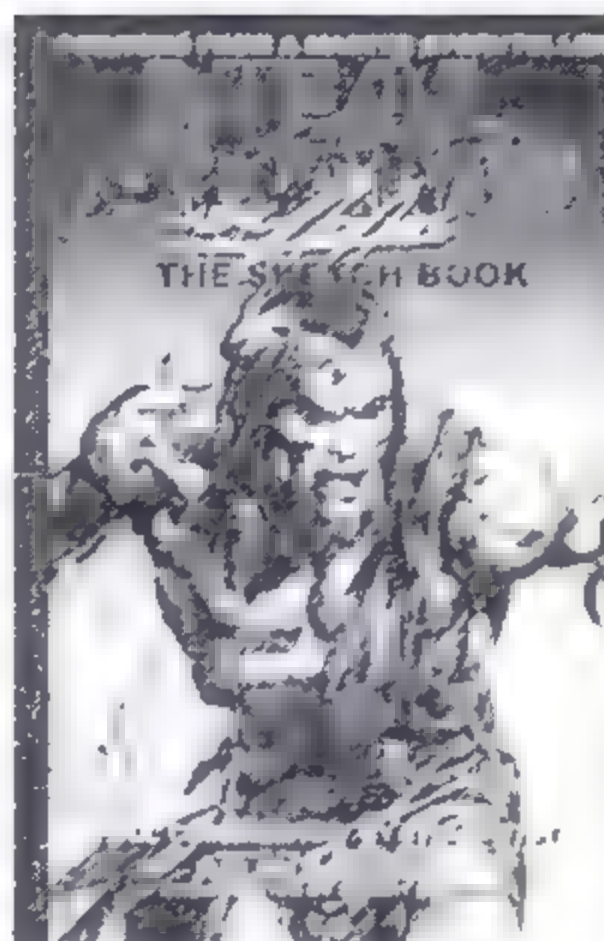
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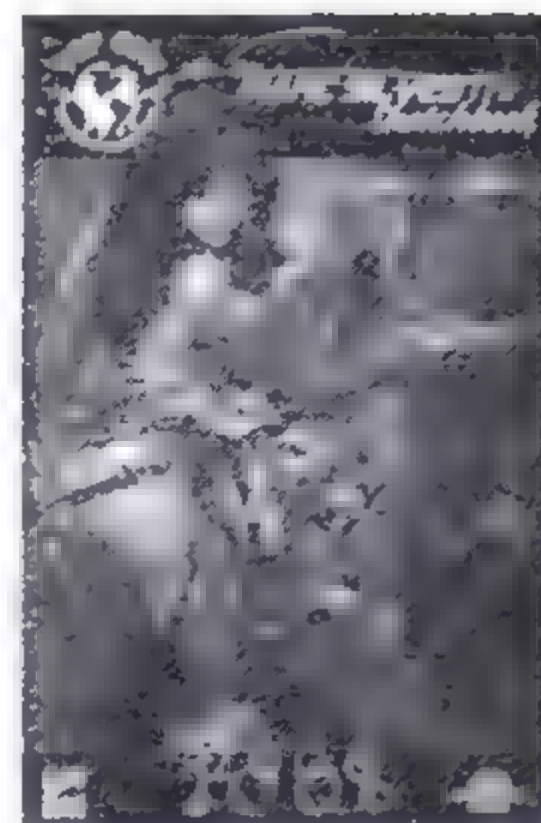
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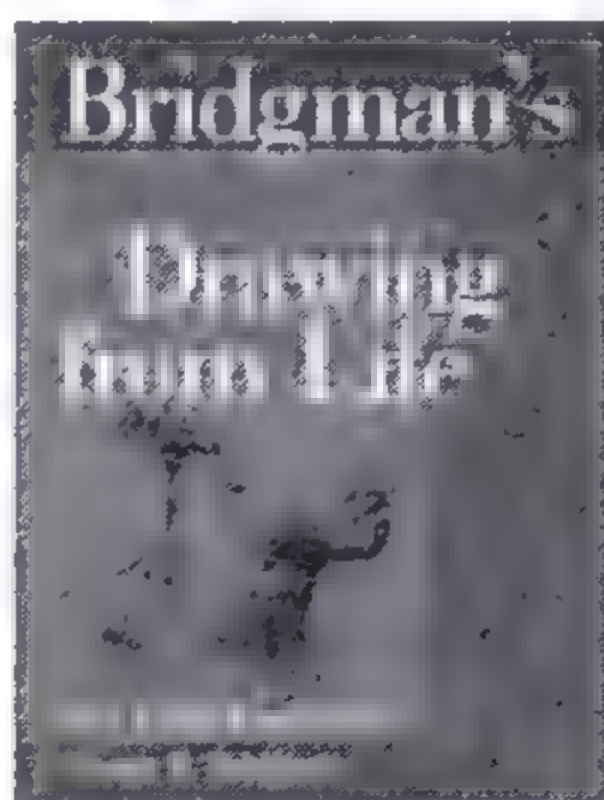
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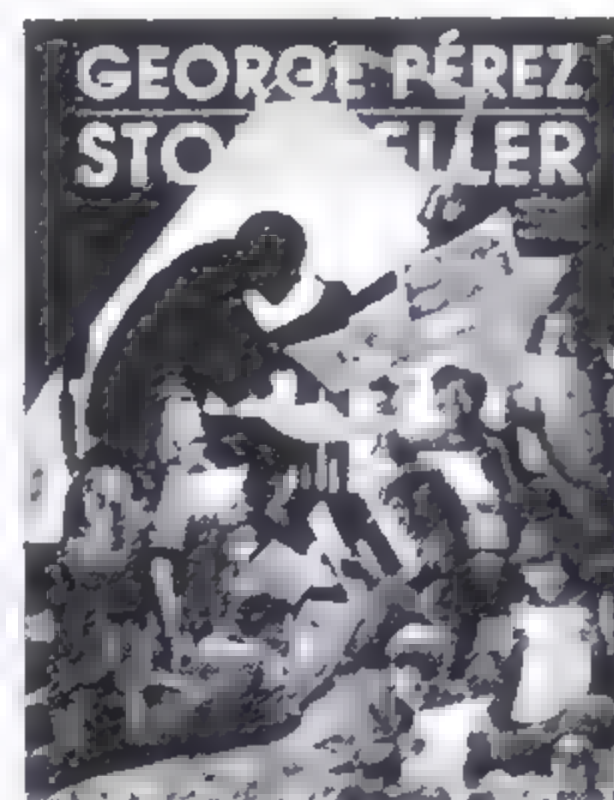
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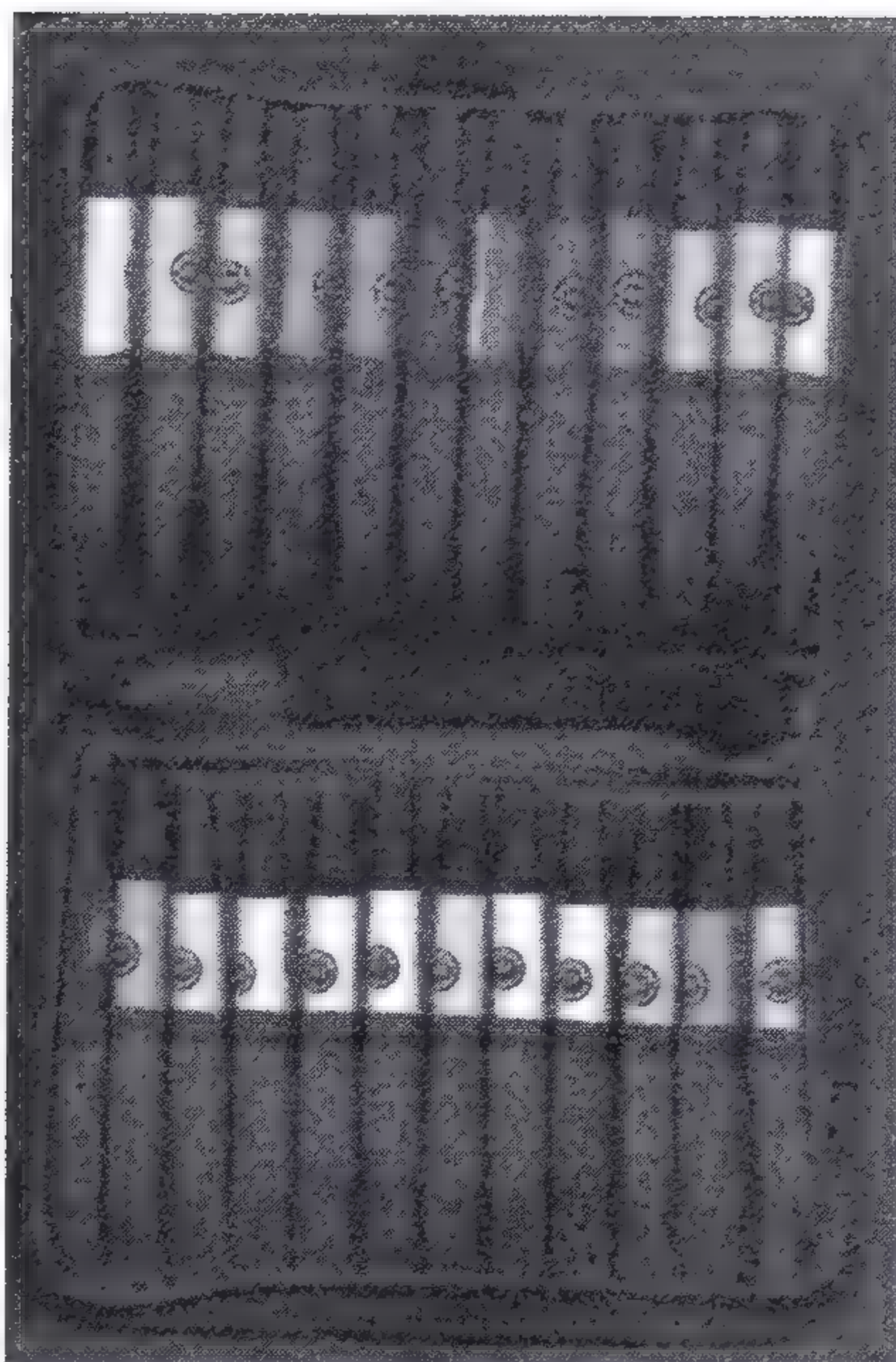
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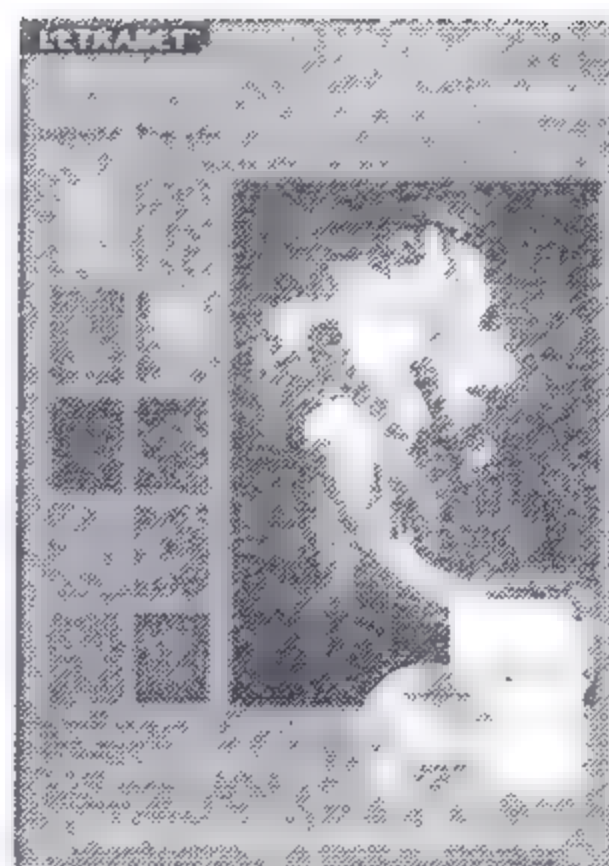
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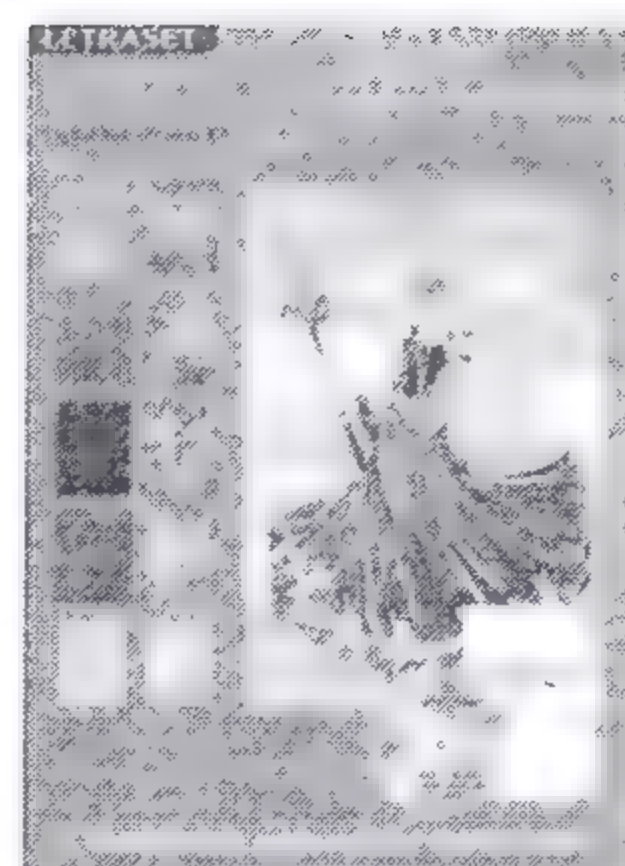
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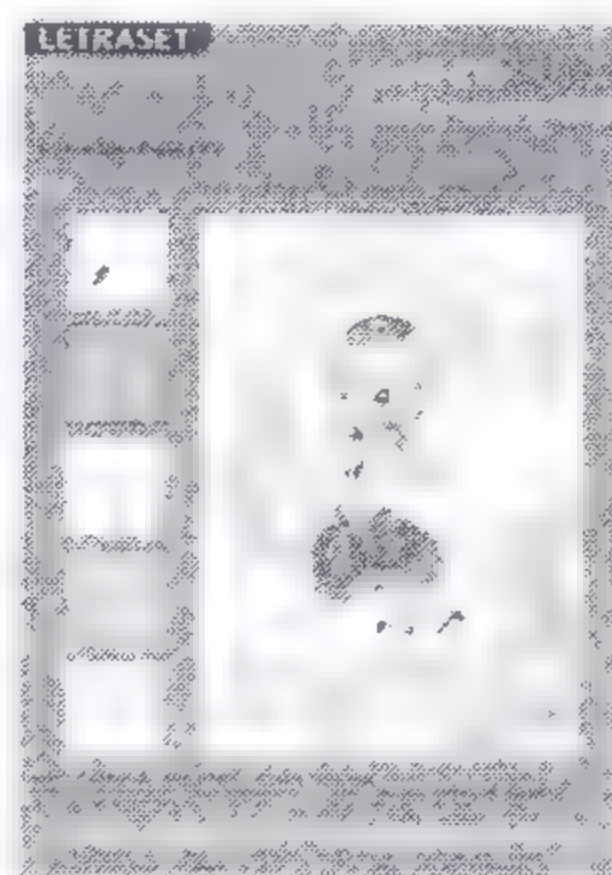
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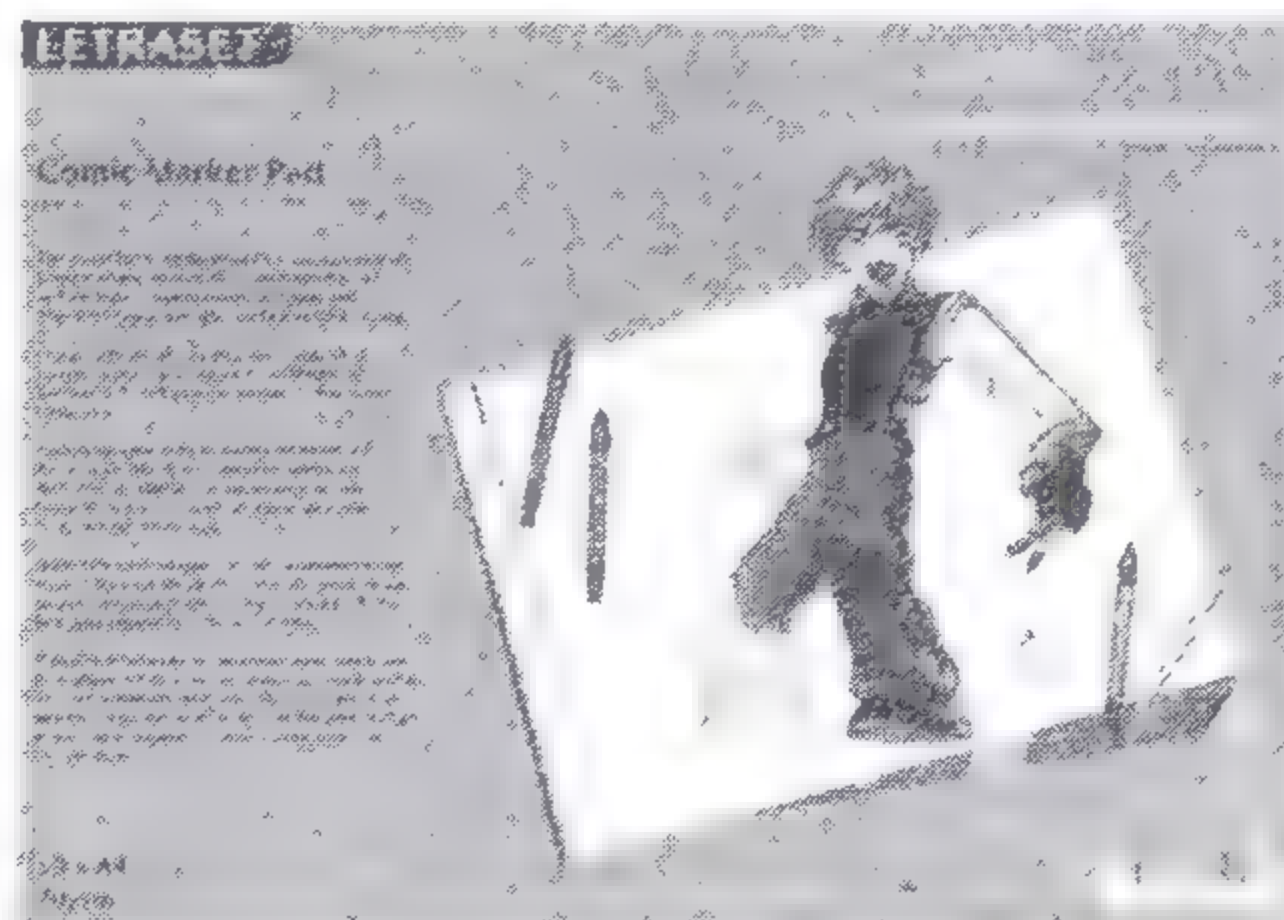
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With **Star Wars: Legacy** Jan helps design the future look of the Star Wars mythos. She is designing the look of the next generation of the Skywalker family and the deadly enemies of the Jedi's.

Jan has graciously opened her sketchbook to reveal a few of the new faces and looks. Enjoy.









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Sketch Magazine, the comic book industries magazine, announces that every classified word ad placed in this publication will appear on the Sketch Magazine website at [www.bluelinepro.com](http://www.bluelinepro.com). In addition to reaching your target audience through Sketch Magazine, your ads will also reach thousands more on the World Wide Web!

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**ARTIST FOR HIRE** Penciler/Illustrator Creative work at different levels contact Ken Ray for samples [gridrunnerx@yahoo.com](mailto:gridrunnerx@yahoo.com) / #23.

**TALENT SEARCH** - Artist, Writers, Colorist, and Letterers, find a comics gig at Digital Webbing visit us at [DIGITALWEBBING.COM](http://DIGITALWEBBING.COM) /#22

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## ARTIST WANTED 2005

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**ARTIST WANTED** Aspiring Comics book writer seeks artist for collaborations. I have scripts written. Contact Josh Blair at [Imgladimnotagirl@yahoo.com](mailto:Imgladimnotagirl@yahoo.com) / #24

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## BOOKS WANTED 2025

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## COMICS WANTED 2045

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## MISCELLANEOUS 2060

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**FREE LANCE ARTIST** Specializing in RPG character design. Detailed work done in pencil or ink. [bcanfreeman@earthlink.net](mailto:bcanfreeman@earthlink.net) /#25.

**HELP NEEDED!** Artist looking for someone to share ideas and techniques with. Open to all styles. William Lindley 822934, 1300 FM 655, Rosharon, TX 77583 /#22

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**ARTIST LOOKING** for publisher, really good prison artwork for sale. Write for samples. Jesus Garcia #C51997, PO Box 7500 C9/220 CA 95531

**CHILDREN'S BOOK** Writer and illustrator looking for company to publish books through. Contact at [unclepanda31@yahoo.com](mailto:unclepanda31@yahoo.com).

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[artist@ezzelldesign.com](mailto:artist@ezzelldesign.com) /#22

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## PUBLISHERS 2085

**PROJECT4PUBLISHING** is proud to announce the publication of it's first anthology "Fashion X" by El Paso's local talent! website: [project4publishing.com/#30](http://project4publishing.com/#30)

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**COMIC ARTIST GUILD (CAG)** Artists/Creators our 3rd Anthology is available this December! Be sure to check it out [www.comicartguild.com](http://www.comicartguild.com) /#22

## SERVICES 2090

**ALWAYS LOOKING** for new artist to collaborate with! [www.artwanted.com/nihm](http://www.artwanted.com/nihm) is my page. I write, pencil, ink, color and letter. / #0502

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**SUPER HERO** penciller: artist/creator looking for his first big break. Email [mikensullivan@aol.com](mailto:mikensullivan@aol.com)

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# Inside Sketch This Month . . .

## CONTRIBUTORS



### Robert Wayne Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a new Blood and Roses project in the works that will be appearing at Afterburn Comics. Bob is one of the co-founders of Blue Line Productions.

He can be reached at [bobh@bluelinepro.com](mailto:bobh@bluelinepro.com)  
[www.bluelinepro.com](http://www.bluelinepro.com) / [www.afterburncomics.com](http://www.afterburncomics.com) /  
[www.bloodandroses.com](http://www.bloodandroses.com)

### Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



### Bob Almond

A comics fan since the age of nine, Bob instantly set his career goal on breaking into the funny book biz. After graduating with a BFA in illustration from UMass Dartmouth in 1990, Bob was hired at Marvel two years later to ink Warlock & The Infinity Watch after the departure of Terry Austin. During the next ten years working for Marvel he had an (ink-stained) hand in projects like Silver Surfer, Starmasters, Ultragirl, Star Trek: DS9,

Slingers and is probably most known for his 3-year critically-acclaimed run with Priest & Sal Velluto on Black Panther. Bob lives in New Bedford, Massachusetts with his wife Diane, 10-year-old son Nathan & cat Tux. You can visit his website The Bob Almond Inkwell at <http://www.almondink.com>

### David Rivera

Began attending conventions in 2000 to begin my networking process. Starting out with some independent comic book company later to be picked up as inker on the project "The Gift" from Image comics. Continually attending conventions to begin to collect more resources for my contact list I enlisted a inking project in the Top Cow Next Superstar Contest after months of anticipation I received a call that I won the internship in Los Angeles for 6 months. I interned with Matt Banning aka Batt, worked on "Darkness #8 and Witchblade #88. My art influence ranges from Tim Townsend, Matt Banning, Joe Weems, to Jason Gorder. Recent published work "Lexan Chronicles" #8.

My website have help topics for aspiring inkers at [www.riveraonline.net](http://www.riveraonline.net).



### Bill Nichols

A longtime fan of the comic book, Bill has been around comics for years (and years and...). Literally. He has accepted the chance to contribute to something as lofty as *Sketch Magazine*, seeing this as a chance to pass along nuggets of knowledge and explore the heights and depths of a new audience to bore with stories and such.

Bill has inked for Knight Press (*StormQuest, Blood and Roses, Dead Kid, Knight's Round Table*), Caliber Press (*Raven Chronicles, LegendLore, Magus*) and others. Oh, yeah, he's written and edited a bit, too, by the way.

Bill's glad to be back.

### Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.



### Rafael Kayanan

Rafael Kayanan has illustrated and developed concept designs for every major comic book and gaming company in the past twenty years. Characters he's drawn include **CONAN, SPIDER-MAN, STAR WARS, FLASH GORDON, MAGIC the Gathering, and BATMAN**. His designs for **TUOK** helped launch it as the highest selling video game of that

year.

As a master level edged weapons instructor, Rafael supplied the William Friedkin film, **THE HUNTED** with fight storyboards, choreography and training that combined his visual and martial arts skills. Rafael also worked on the George Clooney film, **Confessions of a Dangerous Mind** as a trainer and advisor. In 2005, Kayanan was sword master/pre-viz artist for director Kerry Conran's **JOHN CARTER of MARS**. Kayanan returns to **CONAN** this spring with an all-action issue for Dark Horse Comics.

The **LORD OF THE RINGS** sketch cards shown in this issue were received very favorably by collectors upon their debut.

### Scott Story

Scott Story is a freelance illustrator who has been working in the comic industry for over a decade. He has done work for numerous publishers, including Image, Devil's Due, Digital Webbing, Rorschach Entertainment, and Amp. "Johnny Saturn," which Scott co-writes with Benita Story and provides all the art for, is his first foray into self-publishing. For more information visit his website at [www.storystudios.com](http://www.storystudios.com), or email him at [storystudios@earthlink.net](mailto:storystudios@earthlink.net). To read *Johnny Saturn*, go to [www.komikwerks.com](http://www.komikwerks.com).

### Johnny Lowe

Johnny has been a comics fan ever since he stumbled onto a huge pile of them in the barber shop at five years old. He's written *Judo Girl* for Alias and is co-writer of the online comic *Grounded Angel*. He's lettered a number of titles including *10<sup>th</sup> Muse*, *Judo Girl*, *Gone South*, *Fictions*, *Assassin's Guild*, *Grounded Angel*, *Mac Afro*, *Digital Webbing Presents* and *Ripperman*.





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